

# THE ETUDE

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# The Etude

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Edited by JAMES FRANCIS COOKE

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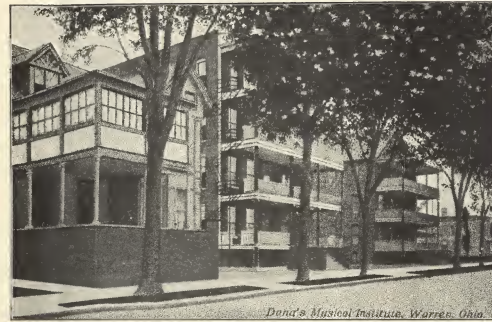
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# THE ETUDE

AUGUST, 1915

VOL. XXXIII No. 8

## What the Great War Will Mean to Music in America

An Editorial  
By John Luther Long  
Author of *Madame Butterfly*

*Mr. Long was invited to participate in the notable continuous symposium upon "Music a Human Necessity in Modern Life: Not a Needless Accomplishment," now running in THE ETUDE. He has, however, by personal preference chosen to write upon the above subject and the result is a most excellent discussion of a very timely topic. The editor of THE ETUDE gladly welcomes so distinguished an American author to this paper for this issue. Mr. Long's comments upon this great turning point in civilization deserve your most serious attention.*

I THINK there is no doubt that, after the present European war, the home of the arts will gradually center in America.

The artistic countries of Europe will have—indeed, now have!—destroyed or crippled the young, who might naturally be looked to for progression in art, and will have left behind but cripples and elderly men, their poor and troubled women. From these the next generation must be born! Can any one doubt that it will be far below the standard of the one now being destroyed?

There never was, there never will be again, a war so utterly without "glory." It has been simply a tour of destruction without result. History will glorify not a thing in it.

There have been wars of high patriotism, where a sublime principle has been fought for, where a people have protected their firesides against odds at enormous sacrifices, where they have defended their frontiers, their wives and children against brutal invaders. Some inspiration from such wars has passed into history and story and has found its way into art. But, in this wanton butchery, if we leave out unfortunate Belgium and Poland, there is neither patriotism nor principle, only sordid ambition, horror and "fearfulness." One is glad when one has scanned rapidly the headlines of his newspaper and has passed to something else. There is no inspiration in it—only horror. I believe that literature and art will not only let it alone but will fly high of it and its consequences. It is for the "yellow" press and the "correspondents."

Art does not flourish where the people are bound to the soil and the shop, and where the mere maintenance of life is the occupation. There must be leisure for contemplation, the cultivation of atmosphere, the wooing of inspiration, and then for the creative part of the artist's imaginings. Well, Europe is a shambles now, and will be a vast burying place at the end. Before the artist will be always ruined cities, broken fortifications, the mounds of the dead, mourning wives and mothers, old men, and ever the cripples. With these before him, within him, without—everywhere—what will the artist think of? War! And no one will listen when he writes or sings. Already we have grown sick to death of this carnival of blood and destruction. Even respectable newspapers have relegated it to their inner pages.

Notwithstanding the mad theories of some European commentators, history is emphatic in teaching that poverty in art and

letters follows every great war in the countries between which it is waged.

Moreover, the eight countries now at war, and the three or four more which are likely to go to war, will have all more than they can possibly attend to in repairing their material resources and providing for the payment of the frightful sums now being spent for murder and munitions to accomplish it.

From such soil, such environment, they who may still be left to practice the artistic professions will hide their faces and depart. And where shall they go from these vast, shell-ridden graveyards if not to America? For here shall be peace, plenty and friendliness.

And we shall have our own art and artists, as we have had them for many years. But our people will "discover" them now, that Europe will have ceased, in very shame, its loud-voiced boast of culture.

And will America assimilate its opportunities? Undoubtedly! Everything is here and ready. And this is especially true of music. We are equipped. Composers are here, librettists are here, themes are here, atmosphere and color are here, and the musicians and orchestras to interpret them—all are here! Besides, we are hampered by no traditions as to form in art. We shall produce something new—as we have always done with what we have undertaken. There will be freshness and virility in our art. There will be the joy of youth and life lived at high altitudes. There will be that thing in our music which Europeans find in our atmosphere—something brilliant and stimulating.

Do these things seem a bit wild? Wait and see. We Americans have always taken hold in this way. I am glad of that. I hope we always will. We "go at it." Not always with discretion, but with that which, somehow, lands!

We must, we will, acquire the habit of making art here, instead of buying it ready made from Europe. Indeed, we must, we will, acquire the habit of sending the art we have made to the countries which have been making it for us. "Made in America" will presently be a better trade-mark than "made in Europe" even for those of us who have held that anything from Europe was better than anything from America, simply because it was from Europe. You will see America, presently, achieve "power" in art as it has achieved power in more material things. And music, the most facile, the most widely dispersed of all the arts, will feel the impulse first!











stage are the least excruciating of any instrument) but, oh, later on . . . . . ask Olga Samaroff or Josef Hofmann!

In conclusion just a word as to the accompaniment. It must, of course, rest upon a much lower dynamic level than the melody. It may, on *this lower level*, slightly participate in the changes of tone values made by the melody, but on the whole it must serve as a soft colored harmonic rug upon which the melody, like a languid oriental dancer, enacts its swaying motions.

## Strengthening Weak Fingers

By B. H. Wike

THE only way to strengthen the weak fingers is to use them, and use them logically. Quit substituting other fingers for the weak ones, for this in time creates a self-imposed inertness which becomes harder and harder to remove. There is much to favor the method of memorizing a few simple technical studies for careful practice at the piano so that the actions of these weak fingers may be constantly watched until the trouble is so far overcome that no serious handicap may be felt later. Slow trills in various touches and high finger action are beneficial. The presence of weakness is found through the unevenness of rhythm, and this must be watched.

A common weakness exists in the passage of the thumb under the third and fourth fingers, and the rhythm generally gives way to a *scam*. In many cases the thumb is to blame for this. For this reason, partly, perfect scale playing is very rare except after years of arduous toil. We all know how much the mind can control the accumulation of material on a certain part, and in a similar way the muscles can receive stimulus through thinking constantly and hopefully. It takes time to overcome habits, but the time should be employed with a view to overcome the defect. This does not for one instant take into consideration what is known as "pure concert" which is so often a hindrance to success, nor does it mean that every day you must practice a few minutes out to several hours' duration. These weak fingers will no doubt in time become automatic in action and so at last remove a great barrier in many an aspirant's progress. A great many masters have had the same question to consider, but they have the matter in hand and brought about the results they were seeking. "Omnia vincit labor" (work overcomes all things).

Reasonable exercise is always beneficial for weak fingers, but all should beware of using such means that Schumann employed to strengthen one of his fingers, which resulted in his being compelled to give up a concert career.

A technical exercise that is exceedingly good for faulty thumb passage is the playing of the C scale with thumb and second finger, then thumb and third finger, and so on to the fifth. Repeat this scale slowly ten times daily with thumb and fingers, and with both hands separately, then together. When a degree of mastery has been attained take the scale into other keys, but remember that the thumb must be placed at times to use other fingers in meeting sharps and flats. Practice away from the piano can be carried on to a beneficial extent by placing the hand lightly on a bare table. Then raise the weak fingers carefully and slowly as high as possible. A gentle massage of all the muscles of the hand every day will assist in acquiring suppleness and help to build up vitality.

Determination in all these various points can not fail to carry the diligent searcher through the jungles of theories that often best him in musical work, and so having arrived at the clearing he usually knows by instinct whether it will pay to go farther. To relate a personal experience through this "weak finger" problem to meet. I had good velocity, had little trouble to read well at first sight, and could play many difficult passages fairly well, but still there was a weakness that could be detected in the spots of keyboard practice. Then it dawned upon me that it would be well to look into the matter of weakness a little closer. Accordingly, I got a clear visual idea of certain passages I wished to conquer, places where I was unreasonably weak in finger movement. Then while away from the piano at other work I practiced those forms mentally, always thinking clearly about the particular notes each weak finger was to play, with the result that I soon acquired the needed firmness.

## Start Right, to Avoid Waste in Music Study

By Mrs. D. W. Moore

I AM twenty-four years old. I have been taking piano lessons for fourteen years. I have worked hard and conscientiously. To-day I feel that my musical education has been almost a total failure. My knowledge has come too late, but there are thousands of people who are beginning the study of music who may be benefited by what I have learned through bitter experience.

I got my piano and took my first music lesson on my tenth birthday. Don't believe a child ever has so much more enthusiastic or eager to learn. My parents were not musical. There was not much money to spare, and they reasoned that while I was so young it was useless to hire an expensive teacher to train me in the rudiments of music. So my first instruction was dulled by a young inexperienced teacher who took little interest in her work. I was of a very imaginative, sympathetic nature and early learned to put a great deal of expression and feeling into my playing. I was allowed to slide through with almost no technical instruction whatever. I depended on the "loud" pedal for covering up my mistakes. The only thing that kept my playing from being harsh and "bangy" was the little musical instinct I had.

I was fifteen when I changed music teachers. My new teacher was as strict as my old one had been easy. The first thing she told me was that I had no technical foundation to work on. She kept me working on technical studies only, studies that were, but should not have been, too hard for me. I was so discouraged I almost refused to practice. After three months I went back to my old teacher and by an old easy way of deciding for myself what I wanted to play and how to practice.

When I was nineteen I graduated from High School and I was sent to an all school in the middle west that boasted of a good music school in connection. I was to try to graduate in music in two years and to take what work I could in languages and literature. I don't believe any one ever went to a music school more badly prepared. I had never had a lesson in harmony or musical history. I had never played in public and as far as technic went, I knew almost nothing.

If I had been sent to a good conservatory, I might still have been saved. The professor I signed under was recommended to me as the best in the school. He told me himself that he was a graduate of one of the best conservatories in the country and that he had studied abroad. I found out afterward that his graduation had been twenty-four years before and that he had never had a lesson since, and that he had only been abroad once and then for only three months spent mostly in travel.

It seems to me that there is something almost tragic in a person practicing five and six hours a day with me, one to tell her that she is doing it all wrong. I should never have been allowed to graduate in two years, but my teacher was willing to rush me as fast as I wanted to go. I skimmed through the required studies with no real knowledge of them whatever. The only technical knowledge that was drilled into me was to raise my fingers high. Because I did not know the right way to play, I lacked self-confidence, and playing in public was almost agony for me.

My senior recital was said to be very successful, from a popular standpoint. I knew that it wasn't

quite what a senior recital should have been. Everything on my program was of a temperamental nature, presenting almost no technical difficulties.

My parents did not want me away from home, so I decided that after a summer's rest I would try to get a class of young students at home. But that summer I studied the theoretical side of music, and by fall I knew that I was not fit to teach. I knew nothing of those *so-called* rudiments of music, considered so unimportant. I had no idea how to teach a child who was just beginning the study of piano music. The musical magazines that I subscribed for were full of allusions to things about which I knew nothing.

After two years at home, I went back to the same school for a year's post-graduate work. It was a young violin teacher who had just entered the faculty who opened my eyes. She and several others of the older teachers who were in power and who were blissfully content in their blind ignorance that the profession of piano teaching had advanced a great deal since they had studied many years before.

I do not want to go into the methods of modern piano teaching. After all my years of study, I do not feel myself to be capable. I was never taught to relax—*one of the things they now teach mere babies to do before they will let them play a note.* When I asked my professor about it, he told me that he had been taught to play with the shoulders stiff, the arms held closely to the body and that if I did not like his methods, I could go to someone else. The one thing he did teach me, how to raise my fingers high, is not considered by modern teachers nearly so necessary as formerly. The construction of the old-fashioned piano was such that one almost had to strike the notes as if with a hammer. But with our new, almost perfect instruments one lets the fingers and into the keys, and the much talked of singing tone is the result. I know how it is obtained in theory, but fourteen years of hard work would have to be unlearned before I could obtain it in practice.

While I was taking post-graduate work another girl came back to study who had graduated in my class. There were tears in her eyes as she told me how discouraged she was. She had to do something to earn her living. She had spent the best years of her life studying music, yet she told me herself that she was utterly ignorant of first essentials of a musical education.

The school from which I graduated three years ago is still putting out the same type of students. The older teachers are still in power and the younger teachers with their new methods are giving up the fight for recognition and leaving for other more progressive schools.

Any one in a small town who can play passably well can put up a certain amount of bluff, can get at least a few pupils, and there are no examinations that a music teacher has to pass. Perhaps this will be changed sometime. If you are a father or mother and want to give your child a serious musical education, get the best possible teacher to begin with. A good teacher is far more important than later. Subscribe for the best musical magazines and find out for yourself what your child ought to be learning. See to it that the temperamental and technical sides of your child's musical education are developed equally.

## The Definition of Music

One hundred master poets set out to tell what music is. Among them Shakespeare, Goethe, Browning, Dryden—each tried his best. Each told how music affected him personally. Lol music affected each great mind differently. Is not that the best definition of music? The art that above all others bears an individual, intimate, different message to every soul,—unless we accept Carlyle's famous line, "A kind of inarticulate, unfathomable speech which leads us on to the edge of the infinite."

## John Field and the Centennial of the Nocturne

Something About the First Nocturnes and the Interesting Irish Composer who Invented the Form

By W. H. Grattan Flood

[EDITOR'S NOTE: The following article is part of an intimate picture of Field presented in *The London Musical Opinion and Music Trade Review*.]

INASMUCH as the year 1914 was the centenary of the nocturne (invented by an Irish composer, John Field), it may be of interest to give a short biography of that remarkable virtuoso, especially as no English memoir is as yet accessible. There are monographs in French, Italian, German and Russian, while the latest memoir is also in German, and was presented as a thesis for the degree of Doctor of Philosophy in the University of Leipzig by Heinrich Dessauer in 1911. Let me at once say that the existing notices of Field—even Dessauer's book and the notice in the new edition of Grove's Dictionary—contain no hint of his early triumphs in his native city of Dublin as a prodigy pianist. Recent research has unearthed much new material which, as here summarized, will prove useful to the future biographer of Field.

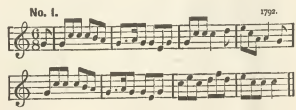
John Field—the son of Robert Field, of Golden Lane, Dublin—was born on July 26, 1782, and was baptized in St. Werburgh's Church on September 30 of the same year. His father had "conformed" to the Protestant Church, owing to the fierce penal laws against Catholics, and had set up a fashionable academy as a school for the violin. He was also *riche* violin in the orchestra of the Theatre Royal, Crow-Street, and was one of the original subscribers to the Charitable Musical Society in 1787. The Fields were certainly a musical family, as the grandfather of the inventor of the nocturne was organist in one of the city churches.

### A Busy Childhood

At the age of eight years John Field was a good pianist, his studies having been supervised in true Solomon-like fashion by his father and grandfather, and neither of them spared the rod. Indeed, it is alleged that he ran away from home in 1790 in order to avoid the thrashings, but this lacks confirmation. One thing is certain, that at the close of the year 1790 (or early in 1791) the precocious child was sent to Tommaso Giordani to receive "finishing lessons," entailing no small financial sacrifice on the Field household. During the year that Field studied with Giordani he gave evidence of becoming a virtuoso on the piano, and his master decided to give the Dublin people an opportunity of hearing the youthful prodigy at a Rotunda concert.

Field's *début* was at Signor Giordani's First Spiritual Concert at the Rotunda, Dublin, on Saturday, March 24, 1792, the two attractions being Madame Gauthier (the famous lady violinist) and Master Field. The advertisements announced Field as "a child of eight." This was merely a "jious fraud" (not yet unknown in advertising circles), as the boy was close on ten years old; but it is probable that he only looked about eight. The pieces selected for his *début* was "Madame Krumpold's difficult Pédal Harp Concerto." Giordani gave his second Spiritual Concert on Wednesday, April 4, when Madame Gauthier and Master Field were again the two "stars." Evidently Field must have proved a great success, because in the advertisements he is described as "the much admired Master Field, a youth of eight years of age." At the second concert he performed on the grand pianoforte "a new concerto composed by Signor Giordani." He again appeared at Giordani's third concert on April 11, his playing elicited the almost unanimous approval of the audience. Field took to composing, and his initial effort was an

arrangement of a characteristic old Irish air, *Glenn and Shrike's Vow* (subsequently published by Clementi & Co., London), the theme of which is herewith given:



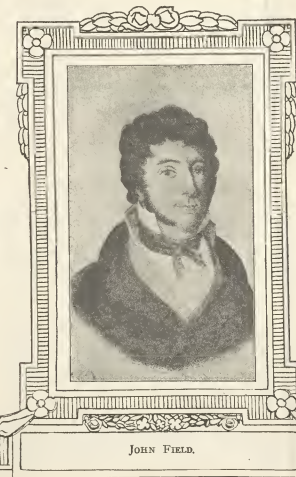
Twentieth century readers may be interested to see the melody of this nocturne, which remained popular till early Victorian days:



Two other arrangements were made by Field, but Field's efforts in the regions of composition and his nascent powers as a pianist were lost to Dublin in the spring of 1793, when his father—owing to the impoverished condition of the Dublin Theatre Royal—accepted an orchestral engagement at Bath. Two months later the elder Field was offered a post in the Haymarket Theatre Orchestra, and in October of the same year the Field household was transferred to London.

Almost immediately his father apprenticed the boy to Mazio Clementi, who at once recognized Field's genius. The fact of Field *père* giving a fee of a hundred guineas to Clementi for the apprenticeship of his son represents a heavy sacrifice, and is distinctly to the credit of Robert Field. As early as 1794 Clementi announced the young Irish lad as his pupil, and we find Field performing a sonata of Clementi at Barletto's concert. The fitting of the age was still kept up, and the advertisements described Master Field as "ten years of age."

Mr. Arthur F. Hill, F.S.A., has an autograph manuscript of a musical fragment composed by Field in 1794. His first published composition was *Del Cor's Hornpipe*, with *Variazioni*, printed by Broderip in 1797.



JOHN FIELD.

On February 7, 1799, at a performance for the benefit of Pinto the younger at the King's Theatre in the Haymarket, "Master Field played his own concerto for the grand forte piano."

It may be well to note that Field was kept for several years by Clementi as a back for "showing" his piano, and one can well imagine the drudgery experienced by such a rising genius, compelled to strum away daily for the detestation of would-be purchasers of grand-fores. Notwithstanding this, Clementi was very proud of his pupil, who not only practiced the pianoforte assiduously, but also studied the violin with G. F. Pimo, who composed a sonata "ascribed to his friend John Field."

On February 20, 1801, Field played at one of the Oratorio Concerts at Covent Garden Theatre, and created quite a *ferore* by the performance of his own concerto, the melody of the rondo being especially admired. He also played a rondo founded on the song, "Since then I'm doomed," which he had composed before leaving Dublin in 1792, as previously alluded to. The firm of Clementi & Co. wrote to Pleyel, of Paris, on December 9, 1801, that they had ready for publication "some very valued manuscripts of Clementi, Dussek, Vinti, Cramer and Field," and the name of the last mentioned is enlorged as being "a pupil of M. Clementi, a very promising genius, and has already become a great favorite in this country both in respect to composition and performance. It is likely you will soon see him in Paris."

The promised visit to Paris of Clementi and his pupil had to be delayed owing to business engagements, and in the meantime, Clementi published Field's Three Sonatas (in A, E-flat and C minor), dedicated to his master. At length—in the early part of August, 1802—the two pianists set forth for the French capital. Field's playing of Bach's *Fugues* and of pieces by Handel and Clementi took Paris by storm, and he obtained a similar triumph at Vienna and Ansprecht.

### Triumphs in St. Petersburg

Towards the close of the year 1802, Clementi and Field arrived in St. Petersburg, where Clementi—with true commercial instinct—opened a showroom for the sale of pianos, retaining the services of Field to display the instruments to the best advantage. Under date of December 22, Spohr, in his remarkable autobiography, describes his visit to the music showrooms. He waxes enthusiastic over the superb playing of the young Irishman. Poor Field—at that date twenty years of age and still in an Eton suit, which he had much outgrown—a pale, shy individual, unacquainted with any language English; yet, as Spohr assures us, the moment that he started to play the piano all the *gancherics* were ignored and the real artist displayed.

When Clement left St. Petersburg in the early summer of the year 1833, he left Field behind him as a guest of General Marklofsky, and the young Irishman soon formed a large and aristocratic *chambre*, being also in much request for concerts. Evidently Clement sold a grand piano to Field in exchange for certain musical compositions, as appears from a letter written by Clement to Collard, dated Vienna, April 22, 1837: "Has Field sent you the concerto, the quintet and something more, as I had agreed with him for his grand piano? If not, pray write to Faverey for him."

From 1844 to 1867 Field's services both as a virtuoso and as a teacher were in much request; and he gave numerous concerts which proved highly remunerative. As I like so many other artists, he was improvident and lived like a true Bohemian—a life diversified with various love affairs. He soon acquired a mastery of French, German and Russian, and was in high favor in the most select circles. He got petted so much that he became indolent and frivolous, added to which he was very absent-minded and eccentric. To complicate matters, he became infatuated with a young French actress, Mlle. Perlebon, whom he married early in 1838. The marriage ceremony was performed by a clergyman called Syuruk, and an Englishman named Jones acted as best man.

We next hear of Field in 1842, when he and his wife took part in a concert at Moscow on Sunday, March 10, for the benefit of the orchestra of the Imperial Theatre. Four days later they gave a grand concert, tickets for which were to be had "at the residence of Princess Trubetzky, opposite the Evangelical Church." While in Moscow, Field became very friendly with Stiebel, who was the great star in that city.

The year 1842 is memorable for the composition of a grand *Marche Triomphale* "en honneur des victoires du General Comte de Wittgenstein," which followed by a *Premier Divertissement*, an *Air Russe* (duet) and a *Fantasia*. In the late summer of the year 1843, Field composed the first *Three Nocturnes* and a pianoforte sonata; and in December of the same year Peters published his *Rondo Eccasist* (*Speed the Plough*). In regard to the last mentioned, it is a misnomer to call it *Eccasist*, as it is genuinely Irish.

No. 3. 1844

Glinka a Pupil of Field

Between the years 1815 and 1819 Field gave numerous concerts in St. Petersburg, and his reputation as a piano teacher was rapidly growing. Among his pupils of this period were Glinka and Mayer—both of whom wrote effusively of their master, both as a virtuoso and a teacher. During this period he published his *Fourth, Fifth and Sixth Nocturnes*, as well as five Piano Concertos, an Orchestral Concerto, a Quintet, two *Diversissements*, a *Polonaise*, a *Grande Valse* (duet), several exercises and an *Air Russe*.

Early in 1822 (not 1823, as is stated in Grove) Field settled in Moscow for a time and became friendly with Hummel. He realized large sums by his concerts and had an extensive teaching connection. His death was reported on two occasions, first in 1828 and secondly in 1831. On the latter occasion Field wrote a characteristically Irish denial of the obituary notice, and in *The Harmonicon* for 1831 we read as follows:

"The report of the famous John Field's death at the beginning of the year is ungrounded. This great virtuoso on the forte-piano still lives; and if his love of retirement can be conquered, Europe need not yet renounce the expectation of being gratified by hearing him, but it is with difficulty he can resolve on any exhibition of his powers."

Towards the close of the year 1831 Field accepted the invitation of the Philharmonic Society of London to play at their concert on February 27, 1832. His playing on that occasion elicited the warmest admiration, especially his rendering of his own Concerto in E $\flat$ .

At the Haydn Centenary on March 31 he played an *Andante* with Variations; and on May 6 he played at a reception given by Moscheles, where he had the pleasure of meeting Mendelssohn. Field's visit to London was saddened by the death of his old master, Clementi, who passed away on March 10, and who was accorded a public funeral at Westminster Abbey on March 29, Field being one of the chief mourners.

Field's reception at Paris in December, 1832, was even more brilliant than that in London; the critics were unanimous in praising his marvelous playing. As is well known, Field did not die very highly of Chopin, whose music he declared to be "un talent de chambre de malade." The *sale* of the Conservatoire of Paris on December 25 was crowded to hear the great Irish composer and virtuoso, and Pétis declared his technique as simply astonishing. His concertos and rondos were vehemently applauded. The great critic D'Ortigue wrote of this concert: "His is no school; neither the school of Dussek, nor of Clementi, nor of Stebel. Field is Field's; a school of his own. He sits at the piano even as if it his own fireside with no attending. And surely his music consists of that of the fairies." And equally brilliant receptions awaited Field at the Pope Salon on January 20, 1833, and again on February 3.

#### An Unfortunate End

In the spring and summer of 1833 Field astonished various European centers, including Brussels, Toulouse, Marseilles and Lyons, frequently receiving triple recalls. On September 30 his grand concert at Geneva was a huge success, and a similar triumph was accorded him at Milan in November and December. After his appearance at Florence in 1834 he proceeded to Naples, where he became seriously ill and had to be operated on for fistula. He lay in hospital there for nine months and was reduced to a mere skeleton, created by habits of intemperance. In June, 1835, the timely arrival in Naples of the Rachmanoff family—Russian nobles—rescued Field from his sad fate, and the Rachmanoffs insisted that he should accompany them back to Moscow.

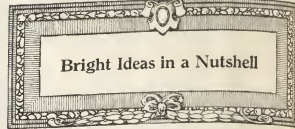
The last professional appearance of Field was at Vienna, where at the earnest request of Carl Czerny he gave three concerts at the Hof Theatre, on August 8, 11 and 13, delighting the fashionable audience by his beautiful playing. Whilst in Vienna he gave a number of new concerts and a new nocturne, and towards the close of August he returned to Moscow with the Rachmanoffs. A few months later Field became very ill, and in the first week of 1837 it was evident that the end was at hand. Even in his last moments his old humor did not forsake him, and when dying the following dialog ensued: "Are you a Catholic?—No. Are you a Protestant?—No. Are you a Calvinist?—Not that one!" said Field, "Not a Calvinist, but a pianist!"

Field died on January 11, 1837, and was buried in the Vedensky Kirchoff, Moscow, on the 15th. The following inscription was engraved on his tomb:

JOHN FIELD.  
Born in Ireland in 1782.  
Died in Moscow in 1837.  
Erected by his memory by his  
generous friends and scholars.

### George Bernard Shaw and Polyphony

WHEN George Bernard Shaw wrote *The Perfect Wagnerite* he showed that he knew more about music than a good many other musical critics. He was not so blinded by his idol, however, that he could not see the classicist's point of view, as the following will testify: "The overture to *The Maidservants* is delightful when you know what it is all about; but only those to whom it came as a concert piece without any such clue, and who judged its reckless counterpoint by the standards of Bach and Mozart's *Heide Plute* overture, can realize how atrocious it used to sound to students of the old school. When I first heard it, with the *Clear* march of the polyphony in Bach's B minor Mass fresh in my memory, I confess I thought that the parts had got disarticulated, and that some of the band were half a measure behind the others. Perhaps they were; but now that I am familiar with the work, and with Wagner's harmony, I can still quite understand certain passages produced that effect on an admirer of Bach even when performed with perfect accuracy.—GEORGE BERNARD SHAW in *The Perfect Wagnerite*.



#### A Fine Memory Hint

MY FRIENDS ASK ME how I memorize. In a kind of quick book on memorizing I learned that if a certain thought were impressed upon the mind just before retiring and then immediately recalled upon arising the next morning the thought would be recalled on the following day. I tried this by taking a piece of music to my bedroom and memorizing a measure visually just before I turned the lights out. When the room was dark I imagined that the notes were written upon the wall and magnified until their heads were as big as watermelons. The next morning I went immediately to the piano and played that measure. Soon I found that I could memorize two measures and even three measures. The plan worked fine with me. It might not be of any use at all to others.

#### ERIK TEICH

I REGULARLY PURCHASE halftone prints of photographs of the masters getting them in lots of one hundred. These are used with pupils of twelve years of age and under in the following manner: When the pupil has played a piece perfectly or has mastered a page in a book of studies he is given a portrait of a master to which is attached a good biography. Ten or fifteen of these lead to some more significant reading. This leads to habits of working for perfection and the child unconsciously progresses. It is also interesting to the child to keep count of perfect pages in his work. This his pictures enable him to do excellently. E. E. F.

#### Helping Shut-Ins

LITTLE PUPILS should be taught that the main purpose of music is to make the world beautiful and make the people in it better and happier. I have a list of the shut-ins of our neighborhood and each week each one of my pupils is assigned an hour in which the pupil goes to the shut-in and plays. The places are changed each week that the pupil goes to a different shut-in every time. The shut-in is always glad of the little diversion and the gains confidence in playing to so pupil gain confidence in playing to so nothing of a new estimate of the usefulness of music. It means a gain to all three concerned. T. J. HOBBS.

#### Explaining Time

A YOUNG PUPIL, wrestling with Kohler's Opus 190, could not see the necessity of tediously counting "four" to every note in the first exercise, but when I explained a lower part, composed of quarter-notes, and played it as a duet, she received an object-lesson on the necessity of correct time-keeping, which impressed her more. Moreover, her interest was keenly stimulated by the addition of the lower part. M.

#### Helping Words

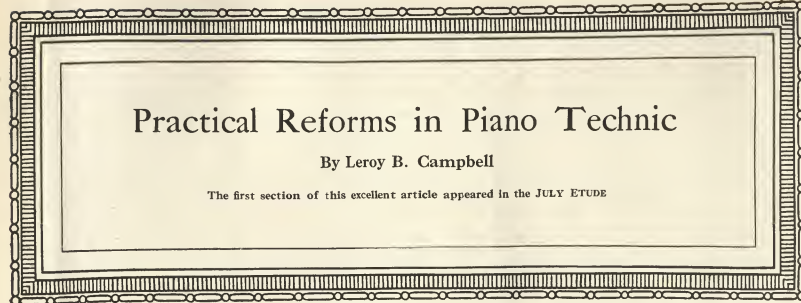
FOR SOME TIME in my work with children I have used music with words. Children love to do so. It adds so much to their interest in music and also trains the imagination by the presentation of tone pictures. Before I started doing this I had often noted that little pupils when they had got disarticulated, and that some of the band were half a measure behind the others. Perhaps they were; but now that I am familiar with the work, and with Wagner's harmony, I can still quite understand certain passages produced that effect on an admirer of Bach even when performed with perfect accuracy.—GEORGE BERNARD SHAW in *The Perfect Wagnerite*.

IDA H. BIRK.

## Practical Reforms in Piano Technic

By Leroy B. Campbell

The first section of this excellent article appeared in the JULY ETUDE



#### New Exercises for the Beginner

As a preliminary exercise for relaxation and one that the pupil should do every day several times for a considerable period, let him place the finger tips on the keys (not enough weight to depress the keys) and then rotate the arm, causing the wrist, which should be relaxed, to describe a circle of, say, six inches in diameter. The wrist will be sometimes below and sometimes above the keyboard in making the circle. The shoulder muscles furnish the power.

Next suspend the arm in a gentle curve (like a suspension bridge cable) over the keys and with a natural whip-like motion of the whole arm, the hand of course moving the most, whip the key (c) three times. The hand held in a natural position, just as one would find it when walking about the house; the knuckle joints just a trifle high so as to make a good arch. Use each finger in turn, playing three times on each key through the octave.

Ex. 1. Use one hand at a time in all these exercises.

#### No. 1.

The playing mechanism all takes part as a whip; the back end or part near the shoulder moves the least while the small end or the hand with gently fixed finger moves the most. Do not make tone beyond *mf* or *f*, but use the utmost grace.

The finger in this exercise is called upon slightly, but not for a strenuous movement which it cannot perform at this period of study without calling to its aid of several other muscles (the *sympathetic muscular condition*). The finger is used for the most part as a still arm, or by undulating weight in gradually develops, while absolute perfection can be maintained relative to the near-by muscles. The nerve transmission is direct; no tendency or cause whatsoever for spreading to neighboring nerve-lines.

This very whip-like undulating motion is used continually by every fine pianist; it is the easy way of overcoming the reaction (the stroke on the key being the *action* which *has* to be overcome stiffly by muscle in the case of a still arm, or by undulating weight in our arm motion manner which is always pliant and graceful). The finger will actually gain more real independence in this wise than in twice the amount of practice with the old still arm and high finger idea.

#### Forearm Rotation Exercises

Arm motion far reaching, is the rolling forearm motion, which may find exercise on the following example:

#### No. 2.

To perform this exercise simply place the fifth finger gently on (a), twist or turn the forearm until the thumb is, say, three inches above the key, and then stroke the key (c) as indicated; at first without tone, when after a few repetitions use a little deeper stroke eliciting a tone, but cease all muscular effort the moment the tone begins. The fifth finger acts as a pivot, although very little weight should be upon it; let the shoulder muscles bear the weight of the arm, balancing it over the keys. Do not move the thumb of itself.

Now try example (b) which is simply an exercise for quickness of arm vibration; strike lightly the two taps very closely together, accentuating slightly the second of the two taps. Next try examples (c) and (d) with the same rolling arm motion; this exercise at the same time moves the thumb freely in a lateral motion. Use each exercise first with one hand, and then the other only a few moments, but always with the utmost piano grace of motion.

The next set of exercises uses the little finger side of the hand in exactly the same manner as prescribed for the thumb.

#### No. 3.

In Ex. 5 rest third finger on (e) as a pivot. Not heavy, but always supporting the arm at the shoulder, so that it floats as it were over the keys. Now rock or roll the forearm gracefully so that it causes the thumb to play (c). Do not allow the thumb to move of itself. The thumb is acted upon instead of acting; it is simply used as a prop. Practice (b), (c), (d), (e) and (f) some half dozen times in exactly the same manner always studying the ease of the motion. Fingers not employed should be relaxed and, as far as possible hang off the keyboard. Also for finer and quicker arm motion practice Ex. 5 in the following manner.

Some students may not be able to roll the arm easily for the stroke on the fifth finger side of the hand and for such, a special exercise can be used, viz.: with the arm straight in front of the body, thumb side up, turn the arm briskly around until the thumb is on the extreme under side; twist the arm in this wise for half a minute, repeating the exercise several times a day, when in a very short time the motion at the piano will be found to be easily done. Exercises (a), (b), (c) and (d) of Example No. 3 can now be practiced with good results.

The next arm motion combines Ex. 2 and Ex. 3, and is as follows:

Each hand alone: Continue this exercise at some length until considerable speed is attained. Never work at the same exercise until tiredness sets in.

Further exercises similar to Ex. 2 and 3 also using a rolling motion but with a radius only half as wide as from the first to the fifth fingers, should be used as soon as some degree of ease is attained in the first exercises. The arm motions should ever become more graceful, delicate and quick.

Exercises with shorter radius distance from first to third finger.

In Ex. 5 rest third finger on (e) as a pivot. Not heavy, but always supporting the arm at the shoulder, so that it floats as it were over the keys. Now rock or roll the forearm gracefully so that it causes the thumb to play (c). Do not allow the thumb to move of itself. The thumb is acted upon instead of acting; it is simply used as a prop. Practice (b), (c), (d), (e) and (f) some half dozen times in exactly the same manner always studying the ease of the motion. Fingers not employed should be relaxed and, as far as possible hang off the keyboard. Also for finer and quicker arm motion practice Ex. 5 in the following manner.

Make the taps lightly and quite close together.



motive power is in the upper arm. The hand is being *acted upon*, not *acting*, an effect, not a cause. This is the motion used by all artists whether they know it or not, in passages requiring rapid repetition and in octaves. It does away with the idea of a small muscle doing what a larger one can do much easier and better, and it also comes back to Nature.

**The Lateral Motions of the Arm**

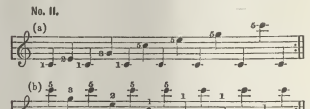
There yet remains one motion in which the arm should receive special practice—the lateral or sidewise motion which is used so much, especially with the left arm in playing a deep bass note and then skipping to a chord in the middle of the keyboard.

The following exercises will furnish material for practice in lateral motion:

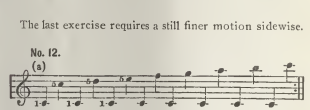


Practice the left hand for this and the following exercises in a similar manner in the lower compass of the piano. Repeat each of these exercises many times. Do not move the wrist sidewise, but move the whole arm from one key to another in a graceful sweep with a care for accuracy.

The next exercise requires a slightly finer motion.



The last exercise requires a still finer motion sidewise.



In Ex. 7, (a) place the third finger lightly on the key (c) weighing it partly or entirely down to its bed, but not resting heavily on it and now by use of the rolling forearm cause the second finger to play the key (d) as indicated. Relax all fingers not in use and hang them off the keyboard. (In Ex. 7, (a) 1, 4 and 5 should be thus relaxed.)

This forearm rotary motion is no doubt the most useful of all technical acquisitions, as it should be used in playing nearly every group of two, three and four note figures; especially all accented tones and broken chord passages.

Next use a study of double notes for free wrist. This study is to be done as Ex. 1, *i. e.*, with the whip-like throw of the hand on the keys, the fourth and second fingers being held firm enough to give good form to the exercise.

**Regarding Finger Activity**

As will be plainly seen, all these exercises simply begin at the known and work toward the unknown, begin at the frame and get it ready for the shingles. In other words, make the arm motions at the piano graceful, after which the smaller finger motions may be added with not half the difficulties and appalling mistakes as encountered by beginning with the old illogical manner of trying to develop clever fingers on two feet of awkward arm.

Through all these exercises, which should continue until the teacher is satisfied that the movements are fairly good form (from two to five months), the nerve lines running to the fingers have been exercised, although no strenuous or isolated finger motion has been used. The nerve transmission, however, has been direct and at the same time the muscles not employed in an act have been taught to relax, thereby preserving the ideal condition as mentioned in the beginning of this article.

Now everything is ready to add finger articulation, which should always be light, delicate, and sensitive, taps close to the keys. All heavy tones, accents, etc., can be taken by the already prepared arm motions. The weak fifth finger idea is now dropped, since a

rolling forearm will take charge of nearly all fast tones on the fifth finger side of the hand.

**Comparison of Conditions Resulting From the Two Methods**

Just imagine if you will the state of a child's arm muscles, and nerve tracks at the end of five months of the old manner of beginning a pupil. No definite arm motions, a perfect chaos of nerve lines, a deplorable mixture of the larger and smaller muscles, a lack of chronic condition of the sympathetic muscle, a lack of relaxation, high muscular finger motions that are as harmful as they are ugly, no fine discrimination between the arm's work relative to the hands and fingers, and many other harmful conditions.

On the other hand consider the conditions of a pupil trained with the exercises set forth in this article. Well defined graceful arm movements, nerve tracks capable of direct transmission, an orderly use of larger and smaller muscles, the sympathetic muscle practically eliminated, good conditions of relaxation, fingers evenly lined up and in excellent form, and a fine discrimination in the use of the arm, hand and finger movements.

These exercises have been thoroughly tried by the writer for a number of years and in the last one it is the greatest good to the greatest number that determines the merit of a system of work, and results certainly have crowned the using of this method and beginning pupils.

An instruction book such as the new one by Theodore Presser should be used very soon after the first few lessons, and since the work in this book is along basal lines, the motions just studied can be applied to good advantage. For pieces use at first such as require for the most part the larger movements, such as Gracie's *Standard Compositions*, compiled by Malheur, *Lighter from Melody Land*, Krogmann; Presser's *First Five Pieces*, and two books of Pixie pieces by Brown.

**Adapting Yourself to the Pupil**

By Eva Higgins Marsh

ADAPTING yourself to the pupil really means "putting yourself in his place," and by this little cardinal rule each one may profit.

Did you ever watch the clock as the we pupil struggles with the new lesson and note how long it takes him just to read and count it through *once*? Often two lines will occupy three minutes for one repetition with the right hand, two minutes for the left five minutes, perhaps, as he tries to put them together. In the second or third day it may be played three times in five minutes. But do you estimate this time as being the length of the new lesson, or the time which he has in which to practice it?

To how many things do you direct his attention on one short lesson? Are you surprised at the resulting confusion? Do you adapt your work to the needs of the child mind? Be clear in your statements and positive in what you require, but be careful not to require too much. Better a few truths that obtain a clear understanding than many of which the child has but a hazy conception.

Discouragement often accompanies the most earnest endeavor. "Did you ever seriously try to put yourself in the place of the down-hearted girl?" To realize what her struggle for technical skill may be when she is hampered by the nervous fear of playing before anyone, and maybe, by a weak back that prohibits but slender ray of practice? Do you appreciate the strain on her nerves, her eyes, her tuition and her reliance on so much must be accomplished actually after the lessons?

Have you tried to give her an outlook that will do away with any undue introspection which contributes to her self-consciousness and nervousness? Can you give her an uplift in the way of extra time, when needed, at lesson hour; the loan of an inspiring book or magazine; a concert ticket she could not otherwise afford, so that, though she still may realize her limitations, she may still find music worth while? Not what we have, but what we pass on as the measure of our ability. Why not *prize* on the smile of encouragement, the hand clasp of sympathy, the ready understanding of the heart, which must accompany truly successful teaching and living? "First the blade, then the ear, then the full corn in the ear."

**Food for Musical Inspiration**

By Katharine Burrows

MARGARET had closed her studio in an old-fashioned house in an old-fashioned quarter of New York just because of the open fireplace it contained; and its cheery brightness, combined with certain qualities in the occupants, proved such an attraction that the room, as the mostly musicians and teachers, had made it a rendezvous for winter evenings.

"I feel nervous to-night," said Helen French, as she rose and wandered aimlessly about the room. "Do I mean like the teacher, Margaret? Don't you find it wears on your nerves?"

"Nerves?" said Margaret, leaning back contentedly. "Why, I do get tired sometimes, but I do not suppose my nerves are more worn than theirs."

"I don't see why society girls should get tired," said Helen resentfully. "I do envy them when I am plodding through the streets on a rainy day."

Margaret shook her head. "If you could see into the mind of one of those girls," she said, "perhaps you would be sorry for her. She found a tiny crow's foot this morning—the first wrinkle—and she is hurrying to the beauty doctor in terror for fear it can't be ironed out. Besides, she may not be able to find a certain shade of pink chiffon for her new gown, and will be torture if anything goes wrong with that gown."

Helen laughed a little. "Now, our worries," continued Margaret, "are about vital things. A certain pupil hasn't done well, and is going to leave us. We are behind with our rent, and so on."

"Well," said Helen, pausing by the fire in her restless walk. "I'd rather worry about a wrinkle than about my rent."

"My dear," said Margaret, sitting up and speaking energetically, "if you had no rent to think of you would worry about the wrinkle with an agony of mind you can hardly imagine. Trust me, what the socialists say, workers have the most wholesome and, take them altogether, the happiest lives, and I wouldn't give up teaching to be the prettiest girl in the largest motor car on Fifth Avenue."

Helen laughed as she stood by the mantel looking down at her friend. "I don't see how you keep up your enthusiasm," she said.

**What the Teacher Gives Out**

"Ah, that's it!" said Margaret. "Enthusiasm. Without enthusiasm everything is a burden, and we teachers are always giving, giving; not our money, but ourselves—our very lives; and we don't take in mental food, anything like the same proportion that we give it out. We ought to renew our mental tissue with mental food, just as we do our bodily tissue with material food."

"I wish I were as clever as you are," said Helen. "I should never have thought of that."

"If I could play as well as you do," said Margaret, glancing up at her friend, "it seems to me I would never wish for anything."

Helen set her face relaxed. "Oh, my! I could play exactly as well as you," said Margaret, laughing. "I should never have thought of that."

"You mean the teachers?" said Helen. "Oh, my! I could play exactly as well as you," said Margaret, glancing up at her friend, "it seems to me I would never wish for anything."

Helen dropped on the piano stool and began to finger the keys noiselessly.

"Of course," went on Margaret, "we must buy that we can afford. The mental feeders must live and they must have money."

"You mean the teachers?" said Helen. "Yes," said Margaret. "There is no mental food like study with an inspiring teacher, but he must be likeable above oneself, intellectually as well as musically. If you can't afford an inspiring teacher, get a steady, straightforward one, who does honest work and doesn't play the faith on show."

"Like Oscar Elliston?" said Helen, ending her playing with a seventh chord.

sympathy combined with your other talents. You cut up so tenderly that we would rather be scarified by you than have bald poured into our wounds by any one else."

"I don't want you girls to think me a conceited prig," said Margaret, not altogether mollified.

"Don't be afraid," said Helen. "But I must go now. I'm glad none of the other girls came this evening. It has done me good being alone with you, Margaret, and I intend to feed my mentality with some kind of musical food every day. Probably what I give out to my pupils will be the better for it."

"Oh, tell, tell," said Margaret, "come over to-morrow night, and we'll begin Nicks's *Life of Chopin*. But remember the inspiration all comes from Chopin. I won't be mad fun of."

**"Play Softly!"**

By Everett C. Watson

ATREX a great many years of successful music teaching in his life, has carried me to a somewhat different occupation. Recently I have undertaken to teach my own boy, aged nine, and some of the things for which I formerly struggled have come to me as through a new light.

In the days of teaching beginners years ago I remember that I used to have great trouble with little hands through the breaking in or cramping up of the knuckle joints. I have just now found at this late day an excellent remedy. It is simply "Play Softly." After the customary table drill the pupil goes to the keyboard with a good hand position and then there the trouble commences. However, if the pupil plays softly enough the fingers will not crumple in. I simply keep on saying, "softer, softer, softer," until the desired result is attained. The tendefcy with the average boy is to play very much louder than he should. Carb this and brams down knuckle joints will cease. In fact the pupil should not be permitted to play with force until finger strength comes in the natural way; that is, through sufficient exercise.

**Conceit and Confidence**

By Herbert W. Reed

THERE is a vast difference between conceit and confidence. The former we beg our pupils to despise; the latter we desire them to cultivate. A conceited player or singer is a personage we are prone to shun; a confident performer is one we are glad to encourage and imitate.

Conceit is proud that she can do well. Confidence feels thankful that she is capable of so much.

Conceit usually brags about his ability and what he has accomplished. Confidence is there "with the goods," saying little.

Conceit demands flattery. Confidence is satisfied with encouragement.

Conceit is usually the outcome of constant praise and unstinted flattery. Though a pupil's work be very inferior and her musical knowledge very meager, indulgent relatives and enthusiastic friends may so turn her little head that she looks upon her pretended talent as something wonderful and regards her pianistic skill as nothing short of marvelous. Many such superficial people go through life with an exalted opinion of their talents, and cause sensible folks a world of annoyance. Others are sometimes awakened when they go away from home to study, and they learn that there is nothing in their performances to brag about, and come to realize that their little grain of talent is very small indeed.

Confidence is brought about by a long season of preparation, and by many a timid appearance before friends and in public. Self-consciousness and timidity gradually give way to reliance and fearlessness. With growing knowledge and increasing skill comes a feeling of security and repose.

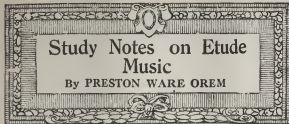
Confidence glossed over with excessive praise, may in the end give way to conceit; and much is the pity of it.

May it ever be our privilege as teachers to produce conceited pupils? From conceited ones, may the gods deliver us!

**Kind Criticism**

Margaret colored and spoke quickly, half laughing. "Now that is not kind," she said. "If I do criticize you, it is because you fairly offer yourselves to the knife, and I wouldn't be in human nature to let you escape. But it is not because I think I know more than you do. I am perfectly aware that I can never equal you in playing, or Jeannette Thorpe in Harmony, or Miss Hazelwood in—"

"You mean to say," exclaimed Helen, leaving her chair and inclining beside Margaret's. "The reason we know to you is because you give such a gift of



## CANZONETTA DEL SALVATORE ROSA

F. LISZT.  
The *Canzonetta del Salvatore Rosa* is taken from a famous set of pieces by Liszt entitled *Years of Pilgrimage*. In these compositions the composer endeavors to depict various scenes and sensations and sentiments inspired by his travels in Italy and Venice.

Salvatore Rosa was born in Naples in 1615 and died in Rome in 1673. He was a celebrated painter, but he was almost equally famous as a poet and musician. Liszt in his *Canzonetta* made use of one of the songs of Salvatore Rosa as his principal theme. In the music will be found a free translation of the Italian text of this song. As is the case with all the thematic material borrowed by Liszt from other sources, he has considerably enhanced and vivified the original.

In playing this composition the most careful attention must be given to the rhythm. Instead of the crisp rhythmic effect resulting from a dotted eighth note followed by a sixteenth, or an eighth note followed by a sixteenth rest and then by a sixteenth note, one may be tempted at times to fall into the careless habit of playing the piece as though written in twelve-eight time. A close following of Mr. Constantine von Sternberg's editorial annotations will be of advantage to the student. Grade 7.

## VALSE BADINAGE—J. R. MORRIS.

Mr. J. R. Morris is a contemporary American composer of talent and industry who has not been represented previously among our Etude pages. His *Valse Badinage* contains more variety of thematic material than is usually met with in pieces of this type. The themes suggest both the French and the Viennese styles. A rather rapid pace is demanded together with a brilliant style of execution. Grade 5.

## LEGEND—H. AILBOUT.

Hans Ailbout is a contemporary composer of French extraction who has resided chiefly in Berlin. His piano pieces are beginning to be very popular. The *Legend* is one of a set of four pieces recently composed; it has a charming left-hand melody in the style of a "cello solo, the middle section containing some striking harmonic effects. Grade 4.

## VOICES OF NATURE—E. KROHN.

*Voices of Nature* is a brilliant and interesting drawing-room piece with well contrasted themes. The principal theme is in the style of a modern *gavotte*, suggesting a pastoral scene with the twittering of birds, etc. The middle theme might be likened to a serenade by a quartet of men's voices with a rippling, harp-like accompaniment. Grade 4.

## LOVE'S AVOWAL—H. W. PETRIE.

A very melodious and expressive, song without words, which should be played in a tender and sentimental manner. This is drawing-room music of the better class. Mr. Petrie's well-known lyrical gifts are displayed in his pianoforte pieces equally as well as in his songs.

## A SOUTHERN MELODY—L. A. NORRIS.

Mr. Arthur Locke Norris' *Southern Melody* is a characteristic piece of much merit, very cleverly harmonized in modern style. It may be taken to suggest an old-fashioned moonlight plantation scene. Grade 3½.

## LA TOSCA—H. TOURJEE.

Mr. Homer Tourjee's *La Tosca Waltz* is a great favorite, although very likely it is unknown to many of our Etude readers. It is especially useful from the fact that it may be played either as a waltz for dancing or as a drawing-room piece or as a recital number, answering equally well for all purposes. Grade 3.

## AFTER SUNSET—A. PADOWSKI.

*After Sunset* is a quiet nocturne-like piece with a flowing and expressive melody which will prove especially useful as a study in tone production and in the singing style. Grade 3.

## FOLLOW THE BAND—W. E. HAESCHKE.

This is a delightful little waltz movement of more

than usual originality. It is refreshing to find modern harmonic devices so effectively and pleasingly employed in a piece of such easy character. This should make an excellent recital number. Grade 2½.

## GUIDE RIGHT!—H. ENGLMANN.

A brilliant and martial number of easy grade, taking its title from the familiar military command, "Guide Right!" This march should be played at the approved military pace of 120 steps to the minute, counting two in the measure. Grade 2½.

## DOLLY'S DELIGHT—JAMES H. ROGERS.

Mr. James H. Rogers excels in easy teaching pieces. He evidently expends as much time and care upon these pieces as he unquestionably does upon larger works. He invariably has something good to say. This is a sprightly and graceful waltz movement. Grade 2½.

## HAPPY DAYS—A. GEIBEL.

This lively little number may be used either as a vocal or instrumental piece. It will make a very pretty union chorus for girls' voices. As an instrumental number it is a sort of modern *intermezzo*. Grade 2.

## THE FOUR-HAND NUMBERS.

D. Spooner's *On to Triumph*, which appeared in the January number of *The Etude* as a solo, has proved a great favorite. In response to many requests it has been arranged as a four-hand number, and also for military band. The four-hand arrangement is easy to play, but very brilliant.

*Gathering for the Hunt*, by Sartorio, is a vigorous

## The Value of Time

By Madame A. Pupin

"The thing I have valued most in my life is time," said one lady to another whom she met at a summer resort.

"Time? I don't understand you. Time of value? I have all I can do to kill time."

"You are clever. You play the piano, you can sing, you play the guitar and I heard you speaking German to that distinguished-looking man over at our table, and you croquet such wonderful things. Now I know that if, you seem to be always doing something."

"You seem to have nothing to occupy you. Do you speak French?"

"No, I do not."

"Why do you not study it?"

"I do not see of what use it would be to me."

"Let me tell you two stories. A young girl refused to learn French when at school. While in her twenties, she was married to a Frenchman of good family, and went to France to live in the home of his parents. They could not speak English and she could not learn to speak French grammatically, and she had to hear herself alluded to as 'that stupid American.'"

"The other story was of a boy whose father was American and his mother French, so he spoke the two languages with equal fluency. His mother wished him to learn to run the sewing machine, but he refused, saying, if he did the family sewing would fall on him, and it was no kind of work for a man. About ten years later there was to be a grand occasion at Paris, and he wished to go. A friend said to him, 'As you speak both French and English, I can get you a good berth, with a fine salary and all expenses paid. Come with me.' Arriving at the office he learned of his extraordinary advantages that would be his, and was congratulating himself on his good luck when the official said, 'You can run a sewing machine of course?' 'No, but I could learn.'"

"Not now, we require an expert, one who has worked with machines for at least ten years."

"It might be well if we could foresee the future. But at any rate, I am too old to study French or music. I am thirty-two years of age."

"Thirty-two, are you? Well, I am forty-two, and I do not think I am too old to study a language. I am going to learn Swedish this winter, as I expect next summer to take a trip to Sweden."

"I never imagined you were older than I. You look young and you look happy."

"If you look or feel older than you should, it is perhaps because you are not happy. I believe I could lay out a plan that would change your whole life, in a year's time."

"Would you take that trouble for me?"

"Gladly. Go to some suburban town, of from three thousand to eight thousand inhabitants, where there is a good public library and three or four fine churches.

characteristic piece full of go. This number might also be used as a march or two-step.

## SERENADE (VIOLIN AND PIANO)—

SCHUBERT-HARTMANN.

The eminent violin virtuoso, Mr. Arthur Harman, has been very successful in his transcriptions of various master works. Just recently he has made a new arrangement of Schubert's *Serenade*. It is decidedly different from any of the conventional arrangements which have been made in the past, and it is exceedingly effective.

## FESTIVAL MARCH (PIPE ORGAN)—

C. F. MUTTER.

Mr. Charles F. Mutter's *Festival March* has a fine rhythmic swing. It is full and brilliant, with the true festival quality. The introduction of the fine old hymn tune, *O Sanctissima*, will prove a popular feature.

## THE VOCAL NUMBERS.

Mr. William H. Neidlinger's *Sweet Miss Mary* is one of his series of Southern songs, all of which have proven very popular. Mr. Neidlinger has a wonderful vein of smooth and flowing melody, which is well exemplified in this attractive song.

*My True Love Lies Asleeping* is a charming lyric by Mr. John Prindle Scott; an entirely adequate setting of a very artistic text.

*I Wonder Why* is taken from a set of five recent songs recently composed by Mr. Thurlow Llewellyn, all in humorous or semi-comic vein.

## FOLLOW THE BAND

MARCH

WILLIAM E. HAESCHKE

Vivace M.M. ♩ = 120

# LOVE'S AVOWAL

H. W. PETRIE

Andante M.M. ♩ = 84

*p* *p dolce.* *rallen.* *mf a tempo* *p* *rallen.* *f* *rallen.* *ff a tempo* *rit.* *cantando* *Poco piu mosso* *mf Tempo 1.*

*rit.* *ff a tempo* *p a tempo* *p dolce.* *rallen.* *pp* *morendo* *una corda* *a tempo* *rit.* *mf* *dim. e rit.* *una corda* *rit.* *piu rit.* *pp* *mf* *una corda* *cresc.* *f* *dim. e rit. mf* *rit.* *ff* *rit.* *dim. e rit. piu rit.* *D.C.*

# A SOUTHERN MELODY

ALBERT L. NORRIS, Op. 31

Andantè moderato M.M. ♩ = 84

*Andantè moderato M.M. ♩ = 84*  
*p cantabile dolce.* *mf* *dim. e rit.* *una corda* *tre corde* *Piu mosso* *una corda* *a tempo* *rit.* *piu rit.* *pp* *mf* *una corda* *cresc.* *f* *dim. e rit. mf* *rit.* *ff* *rit.* *dim. e rit. piu rit.* *D.C.*

THE ETUDE

LEGEND  
ERZÄHLUNG

HANS AILBOUT

Moderato M.M. ♩ = 126

*p espressivo*

*poco marcato*

*mf*

*poco rit.*

*poco vivace*

*mp*

*a tempo*

*poco rit.*

*a tempo*

*p*

*dim.*

*pp*

THE ETUDE

VOICES OF NATURE

ERNEST KROHN

Allegro grazioso M.M. ♩ = 108

*f*

*p tempo rubato*

*Ped. simile*

*mf*

*f*

*Fine*

Andante cantabile M.M. ♩ = 72

*pp*

*rit.*

*a tempo*

*pp*

*cresc.*

*pp*

*cresc.*

*Agitato*

*f*

*marcato*

*rit.*

Andante cantabile

*p*

*pp*

*3 simile string.*

*rit.*

*nh. g.*

*cresc.*

*ff*

*ff*

*D.S.*



# THE ETUDE ON TO TRIUMPH

D. SPOONER

Allegro moderato M. M. ♩ = 120

SECONDO

Musical score for the left page, featuring piano and trio sections. The piano part is in 2/4 time, marked *Allegro moderato* with a tempo of 120. It includes dynamics such as *mf*, *p*, *ff*, and *p-f*. The trio section is marked *TRIO* and *p-f*. The score includes various musical notations like slurs, accents, and fingerings.

# THE ETUDE ON TO TRIUMPH

D. SPOONER

Allegro moderato M. M. ♩ = 120

PRIMO

Musical score for the right page, featuring piano and trio sections. The piano part is in 2/4 time, marked *Allegro moderato* with a tempo of 120. It includes dynamics such as *mf*, *p*, *ff*, and *p-f*. The trio section is marked *TRIO* and *p-f*. The score includes various musical notations like slurs, accents, and fingerings.

THE ETUDE

GATHERING FOR THE HUNT

AUFBRUCH DER JÄGER ZUR JAGD

ARNOLDO SARTORIO, Op. 1045, N° 3

Vivace m.m. ♩ = 126

Secondo

Musical score for the 'Secondo' part of 'Gathering for the Hunt'. It consists of two staves (treble and bass clef) with piano accompaniment. The score includes dynamic markings such as *mf*, *cresc.*, and *f*. It features various musical notations including slurs, accents, and fingerings. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

THE ETUDE

GATHERING FOR THE HUNT

AUFBRUCH DER JÄGER ZUR JAGD

ARNOLDO SARTORIO, Op. 1045, N° 3

Vivace m.m. ♩ = 126

Primo

Musical score for the 'Primo' part of 'Gathering for the Hunt'. It consists of two staves (treble and bass clef) with piano accompaniment. The score includes dynamic markings such as *mf*, *cresc.*, and *f*. It features various musical notations including slurs, accents, and fingerings. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

# THE ETUDE VALE BADINAGE

Tempo di Valse M.M. ♩ = 72

J. R. MORRIS, Op. 72, No. 2

Musical score for the left page of 'The Etude Vale Badinage'. It consists of ten systems of piano accompaniment, each with a treble and bass clef staff. The music is in 3/4 time and features various dynamics such as *mf con sentimento*, *cres.*, *dim.*, *mf*, *f*, *p*, and *ff*. Fingerings and articulation marks are present throughout the score.

Musical score for the right page of 'The Etude Vale Badinage'. It consists of ten systems of piano accompaniment, each with a treble and bass clef staff. The music continues from the previous page and includes dynamic markings such as *poco meno mosso*, *a tempo*, *p*, *f*, *dim. e poco a*, *ff*, *poco rallentando al Tempo I.*, *mf*, *cres.*, *dim.*, *ff*, and *Presto*. The score concludes with a *Presto* section.

THE ETUDE

LA TOSCA

WALTZ

HOMER TOURJÉE

INTRO.  
Andante

Introductory section with piano accompaniment, marked *f* and *Andante*.

Tempo di Valse M.M.♩ = 60

First system of the waltz, marked *pp* and *con espress.*

Second system of the waltz, marked *p*.

Third system of the waltz, marked *p*.

Fourth system of the waltz, marked *mf* and *Con brio*.

Fifth system of the waltz, marked *f* and *mf*.

TRIO section, marked *affettuoso* and *p*.

Sixth system of the waltz, marked *p*.

\* From here go back to § and play to A; then play Trio.  
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THE ETUDE

First system of the right page, marked *f* and *ff*.

Second system of the right page, marked *Con fuoco* and *ff*.

Third system of the right page, marked *ff*.

Fourth system of the right page, marked *ff*.

Fifth system of the right page, marked *f*.

Sixth system of the right page, marked *f*.

Seventh system of the right page, marked *cresc.*

Eighth system of the right page, marked *ff*.

Ninth system of the right page, marked *fff*.

## CANZONETTA DEL SALVATOR ROSA

ANNÉES DE PÈLERINAGE  
2<sup>de</sup> Année

FRANZ LISZT

Edited and revised by  
C.v. STERNBERG

Andante marziale M.M.  $\text{♩} = 84$

Dis-tant from homethough the roam-er may be,  
He nev-er chang-eth the same man is he.  
Still chang-eth not his stead-fast soul,  
Ev-er, O ev-er more un-chang-ed is he.  
Though far from home, yet the heart oft re-turn-ing,  
Years for the cot where the

- a) Small hands may play the notes stemmed upward in these two measures with the right hand.  
b) The notes in small type may be omitted and the lower octave note may, in that case, be struck with the 2d finger.  
c) The upper of the two grace notes may be omitted by small hands; the lower one is then struck with the 2d finger which slips to the next D.

Swift-er his thoughts though his feet be com-ing, Fly to the loved ones,  
home fires are burn-ing, accented *canto e rall.*  
Loved ones at home, who wait his com-ing, who wait his com-ing.  
ing. *dolce espressivo*  
ing. *poco rit.* *dim. al pp*  
ing. *cresc.* *marcato*  
ing. *cresc.*  
ing. *poco rit.* *dim. al pp*

- (d) See note b)  
(e) See note c)

## AFTER SUNSET

SONG WITHOUT WORDS

ANTON PADOWSKI

Andante con espressione M.M.  $\text{♩} = 72$ 

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## DOLLY'S DELIGHT

WALTZ

JAMES H. ROGERS

Con moto grazioso M.M.  $\text{♩} = 144$ 

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## HAPPY DAYS

GIRLS GLEE SONG

ADAM GEIBEL

Moderato grazioso M.M.  $\text{♩} = 88$ 

Words ad lib.

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# THE ETUDE

## SERENADE

FRANZ SCHUBERT

Transcription for Violin and Piano by  
ARTHUR HARTMANN

Tempo rubato, moderato

VOLIN  
PIANO

Violin part: *mf*, 3/4 time signature.  
Piano part: *p*, 3/4 time signature.

*(ad lib. or instead, two measures rest.)*  
*pizz.* *f* *arco* *gliss.* *mf*  
*(ad lib. alternately with left and right hands, pizzicato.)*  
*ppoco rall.* *p* *mf*

*arco*  
*pizz.l.h.* *mf* *pp* *mf* *pp*  
*rit. & press.* *pizz.l.h.*

*pizz.l.h.* *pizz.l.h.* *ppoco rall.* *altempo* *rit.*

*f* *mf* *gliss.* *p* *pp*

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# THE ETUDE

Violin part: *mf*, 3/4 time signature.  
Piano part: *mf*, 3/4 time signature.

*rit.* *Adagio* *pp* *ppizz.l.h.* *pp*

ESTHER M. CLARK (B.A.C.)

## I WONDER WHY?

THURLOW LIEURANCE

Some-bod-y's true As steel to me, I won-der now, Who that might be?

Some-bod-y's dear, I won-der why? You could not guess, If you should try! Some-bod-y's sweet I won-der who?

Some-bod-y's sweet I won-der who? Do you sup-pose, It could be you?

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## THE ETUDE

## SWEET MISS MARY

FRANK L. STANTON

W.H. NEIDLINGER

*Andante moderato*

*p*

You des take a lîl' of de blu - est of de skies, A  
De rose in de gar - den des waits for her to pass, En

*mp*

*mp*

cloud for de lash - es and you got Miss Ma - ry's eyes, Dats de way you feel - in' w'en dey  
hopes dat its col - or des will match her cheek at las'. Thrush - es in de hedg - es stop dey

*mf* *rit* *dim* *Poco più lento*

look - in' sweet at you, Dey twin - kle in de sun - shine, an' it's rain - in' round em too. Sweet Miss  
mer - ry morn - in' song, W'en - ev - er sweet Miss Ma - ry comes a - sin - gin' down a - long.

*mp* *mp*

*mp* *mp*

Ma - ry, Sweet - er dan you know, Is de Mock - in' - bird you' sweet - heart, Why he sing - in' ter yer so? Sweet Miss

*rit. mf* *dim.* *p*

Ma - ry sweet - er dan you know, Is de Mock - in' - bird you' sweet - heart, Why he sing - in' ter yer so?

*rit. mf* *dim.* *p*

Also published for Low Voice, and as a Part Song for Men's, Women's and Mixed Voices.  
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## THE ETUDE

## MY TRUE LOVE LIES ASLEEP

Lizette Woodworth Reese

JOHN PRINDLE SCOTT

*Slowly*

*p*

My true love lies a - sleep, In

*p* *ten.* *p legato*

some most heavenly place, She hath a lil - y in her hand, A smile up - on her face, The

*cresc.* *rit.*

dear white ros - es come, To climb a - bout her there, The sweetest winds you ev - er knew, Go

*a tempo* *cresc.* *f* *dim.*

sing - ing down the air, The ros - es climb so high, The grasses grow so deep, You

*p* *dim.* *mp* *pp*

can - not see her where she lies, A smil - ing in her sleep.

*p* *dim.* *pp* *pp*

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FESTIVAL MARCH

Maestoso M.M. ♩ = 108

CHAS. FR. MUTTER

Manual *ff* Gt. Full

Pedal *ff* Ped. 16' & 8'

*Choir 8'(or Sw.) cresc.*

*Reduce to soft 16'*

Gt. Gt. Trumpet

*cresc.* *mf* *f*

Ped. Full

"O Sanctissima"

Sw.(String-tone) *f* *p*

Soft 16'

Reeds

Gt. Trumpet

*f*

To Sw. Ped. 16' & 8'

Trumpet & Principal 4'

Choir Solo 8'

Full *mf* *p* Sw.

To Gt. *p* Soft 16'

TRIO

Sw. soft 8'

Gt. Op. Diap. & Trumpet

Choir

add 4' add soft 4'

Gt. Sw. Coupler

Gt. Coupler

2 last time to Coda Full Swell

Gt. Swell

Gt. 16' 8' & 4'

Ped. Full

Gt. *mf* *p* 16' only

Gt. Trumpet Sw. Gt. Sw. Gt. Sw. reduce

Oboe *p rit.*

D.C. Trio \*

Coda

Largo a tempo

Full Organ

*rit.* *ff* Coupler

\* From here go back to Trio, and play to ♪; then play Coda.

# THE ETUDE GUIDE RIGHT!

MARCH

H. ENGELMANN

Tempo di Marcia M.M. ♩ = 120

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## Music and the Friends—Yesterday and To-day

By David Bispham

[The *Haverfordian*, a college journal connected with the well-known Quaker institution, Haverford College, Pennsylvania, contains a unique contribution from Mr. Bispham, author of the Friends of To-day, regarding music and musical education. We reprint some interesting passages from this—(Editor of THE ETUDE.)]

In the spring of 1914 I was on my concert tour on the Pacific Coast, I was singing in vaudeville, and received a letter from President Sharpless, of Haverford College, saying that the Board of Managers had decided to confer upon me the Honorary Degree of LL.D.—Doctor of Laws. To say that I was surprised does not convey in any adequate manner an idea of the state of my feelings. That I, a descendant of two of the original Quaker families who had founded Philadelphia, the grandson of one of the Founders of Haverford College—I, a grand opera singer, a concert singer and a vaudeville artist; I, whose life had been so unusual in regard to its public activities, should find myself being honored by my former companions and by the Friends of my parents, by being made a Doctor of Laws by the college which, of almost all those in America, has upheld religion and scholarship at the expense of art and music, was indeed astounding.

Had anything happened to me, or was it that something had happened to Haverford? Nothing had happened to me except the daily, monthly, yearly, continual application of a mind that could do nothing else but musical and historic pursuits. Therefore something must have happened to Haverford. The rising generation, and those of the former generation who still remain upon its governing board, had lived to see the limit not contemplated by the Founders of our Alma Mater, when music and the drama and those who occupy themselves therewith had become recognized factors in the daily life of the community. No longer are they to be looked upon as wicked, at least idle pastimes, but as educators—educators as much as a school is an educator—and therefore the musician and the actor may be looked upon as educators. Hence it was, I suppose, that I was given a place among educators, and I am proud to have been considered worthy of the distinguished honor which our College has conferred upon me.

### "A Message to Those Present"

I replied to President Sharpless's letter in that spirit, and suggested that a commencement in June I would like to say a few words to the audience, and that if there were no objections I would also sing. There was no objection. As I sat upon the platform on that warm summer day, June 12, 1914, robed academically, capped and hooded, I felt a great sense of responsibility. As Friends of old would have said, "It was borne in upon me" that I had a message to deliver to those present, and I hoped to be able to acquit myself manfully of my duty. I cannot recall the words I used, but I remember the gist of my remarks was something like this:

I alluded to the time when, in the autumn of 1872, and during the subsequent four years of my residence at Haverford I was forbidden by the Board of Directors to remain at the College my father. No guitar, lute or other instrument of music, no pipe, tabor, harp, psaltery or instrument of ten strings was permitted to resound through the sombre halls. Even the human voice was dis-

couraged when raising itself into choral song. I was obliged to bethink myself, zither in hand, to the retirement of a room at the Haverford station on the Pennsylvania Railroad, where the ticket seller's wife offered me sanctuary and an asylum where I might practice my music in such seclusion as might be obtained between the passage of rumbling trains. But presently there came a change over the spirit of the dreams of those who guided the destinies of Haverford. Before my graduation the beginnings of a glee club and of a clandestine dramatic association became manifest. It has been said that my influence set these movements going; it may be true, I was not aware of it. But I am happy indeed to find that now music is encouraged, and to know that in the "Cap and Bells" even the drama is lifting up its head in your midst.

### In Praise of Music

I would suggest that, as time goes on, music and the drama be not encouraged only for the sake of pastime. That, as a matter of fact, is what our Quaker forefathers objected to. Let them be studied with intention, for music is an inherent quality in human nature, and therefore should not be left to run wild; but, as with any other valuable growth or quality, it should be cultivated. It and its history should be studied by all who feel so inclined, as a matter of common information, if for no other reason, just as literature, mathematics, science and art are studied. In this connection I am reminded of a story that is told upon my shelf. When I was in the business house of my uncle, David Scull, along in the early '80's, I was heard humming to myself as I walked by two men in the street. Years afterward, when I was singing in Grand Opera, the younger of the two told me that, as I passed, the elder—a very plain Friend—looking after me, said: "Does thee see that young man? Well, I tell thee he'll never come to any good, because lie's always foding round after music!" I agree with the aged Friend in so far as fooling around with anything is concerned. No one should "fool around" with so pure and beautiful a thing as music; on the contrary, according to my belief, it should be included among the elective subjects in all schools and colleges for every normal human being is "moved by concourse of sweet sounds." Everyone has a voice, a musical instrument, in his throat which should be trained in speech as well as in song from early childhood. It is not necessary to purchase at great expense, instruments of music for every individual, but the instrument which nature has given should be cultivated, for from it may be obtained great solace and joy in life. I do not advocate that all persons should go far into musical study, for it is exacting, and only those especially gifted should be encouraged to bring their talents before the public. But music should pervade every home, for it has been sung by prophets as an alleviator of grief, by bringers of joy, a solace for the waking hours of toil, twin sister to the lalm of sleep.

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Exercise 3—For chest and lungs—Stand as in Exercise 2. Without bending at elbows, extend arms forward so that hands meet on a level with the face...

Exercise 4—For chest and lungs—Stand as in Exercise 2. Keeping arms at the sides at same distance apart (i. e., the width of the body), raise them forward, upward, overhead as far as they will go...

Exercise 5—For chest, shoulders and arms—Lie on floor, face down. Place hands on floor about opposite shoulders...

Exercise 6—To increase lung capacity and to strengthen respiratory muscles, thus lessening the tendency to use too much breath on first notes of a phrase...

pediment to the ingress or egress of air, fill the lungs as full as possible and see how long you can hold them comfortably in this condition...

IX. Quality of voice depends upon the vibration of the vocal cords as a whole and in segments and upon resonance...

XI. Resonance is more important than volume of tone...

XII. Resonance is more important than volume of tone...

XIII. Resonance is more important than volume of tone...

XIV. Correct voice production, or the action of the mechanism which produces the perfect vocal tone, consists of the free vibration of the vocal cords...

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The Fundamental Principles of Voice Production

(Prepared by Dr. F. S. Muckey)

Submitted for discussion at Convention of N. Y. State Music Teachers' Association, June 16, 1915, by the National Association of Teachers of Singing and Voice, Inc. Walter L. Bogert, of Committee on Standards of N. Y. S. M. T. A.

From the Standpoint of the Listener I. Sound is a sensation produced through the organ of hearing by means of air-waves.

II. Pitch is that characteristic of the sensation of sound which depends upon the rate at which the air-waves strike the ear drum.

III. Volume is that characteristic of the sensation of sound which depends upon the extent of the ear drum.

IV. Quality is that characteristic of the sensation of sound which depends upon the manner of motion of the ear drum.

From the Standpoint of the Producer V. The voice is sound or air-waves. Vocal tone is always complex, being composed of several simple tones (fundamental and overtones) varying in pitch and in intensity.

VI. Voice production is sound or air-wave production. VII. Sound, air-wave, or voice production necessitates the use of a mechanism which has three essential elements:

- 1. A vibrator to originate the air-waves. 2. A mechanism to determine the rate at which the air-waves are originated. 3. A resonance mechanism to reinforce the air-waves started by the vibrator.

VIII. In the voice mechanism the vocal cords serve as a vibrator; the cartilages and muscles of the larynx form the pitch mechanism; and the cavities of the pharynx, mouth and nose form the resonance mechanism.

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XX. Voice development consists of the development of the vocal muscles. XXI. The principles of muscular contraction and relaxation alternate contraction and relaxation without interference from the ideal exercise for voice development.

XXII. The laws which regulate voice production are precisely the same in every singer and speaker. XXIII. Every mechanism which produces the voice is exactly similar. It is composed of the same elements—vocal cords, muscles, and cartilages of the larynx and resonance cavities.

XXIV. All vocal cords are of the same material—yellow elastic tissue. XXV. In correct voice production, the action of the muscles and cartilages of the larynx is precisely the same in every individual.

XXVI. Those conditions which give force to the resonance space are identical in every speaker and singer. XXVII. Differences in the size and shape of the elements of the voice mechanism account for individual characteristics of voices.

XXVIII. The art of singing is composed of two elements, viz.: the art of voice production and the art of interpretation. XXIX. The art of voice production is based upon the facts of anatomy, physiology and physics. These facts apply to every voice mechanism with equal force and in precisely the same way and are therefore impersonal.

XXX. The art of interpretation is based upon the personal experience, knowledge, musical taste and feeling of the singer, and is therefore individual. XXXI. This being true, it is evident that the art of voice production may be standardized as the same set of facts may be used to measure the product of every mechanism.

XXXII. It also shows that the art of interpretation cannot be standardized, as each singer's interpretation is based upon a different set of facts. XXXIII. As there is but one set of facts underlying the art of voice production, there can be but one standard method, and this must conform in every particular to these fundamental facts.

XXXIV. Method in voice development is not only possible, but absolutely essential, while method in interpretation is an impossibility.

Vibrato—Its Use and Abuse in Vocal Music

By George Noyes Rockwell

The word vibrato is derived from the same root as the English wobble; to wander, to move from a certain direction. The strings of an instrument are said to vibrate when struck or touched; but note that the pitch remains the same.

Holter states that "Breath vocalized, that is, vibrated or undulated, may differently affect the lips, and impress a swift, tremulous motion." Pope has it—"To quiver, as a whisper vibrates on the ear." Dr. H. J. Mannerism calls it "A mannerism in singing that soon becomes wearisome," referring to it as a tremolo, the same as used in instrumental music.

Vibrato (pronounced vee-brah-to) really means, vibrating with strong, intense tone. The true vibrato as applied to vocalizing never wobbles; but the human voice under intensity of feeling naturally becomes vibrato.

It is to be deplored that so many vocalists seem to think that the more they fluctuate (vibrate) above and below the pitch, the more impressive becomes their intonation and reception of their music and abuse has increased to an aggravating extent if not alarming extent.

In solo singing this "mannerism" is "wearisome" enough, but in the rendition of duets, trios, quartets, etc., it is responsible for existing conditions.

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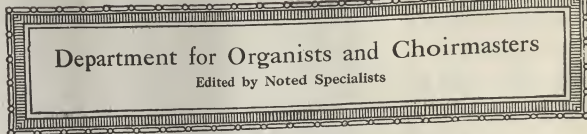
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The Amateur Chorister: His Faults and Virtues

By Wilson A. Burrows

"There is the widest scope in chorus singing for the exercise of the highest musical qualities," says Arthur Mee, in his admirable book, *Choirs and Choral Music*; but our chorists, while generally intelligent, are nevertheless seldom surcharged with musicianship. They rarely know as much as they think they do, nor nearly as much as they might, could they be induced to take their musical activities more seriously; to devote a little study to sight-singing and harmony, and cease to be mere "passengers."

Our singers have a queer capacity for bewildering exhibitions of the capricious and sporadic. One sees them at rehearsals with exemplary regularity for a year, or a decade, as it may happen. Then they disappear in some "fit of absence" for a long period. At the most unlikely moment they have been known to reappear, and become again faithful, serene and zealous chorists as of yore. One is constantly confronted with evidences that they "order this matter better" in England. Says Mee, again: "To-day England, in point of choral culture is exceeded by no other country. It has become preeminently a nation of chorus singers. Bodies of amateurs can be gathered together in almost any section of the British Empire, which can be trusted with singing, on the spur of the moment, often from memory, the favorite oratorios of Handel, Haydn and Mendelssohn."

Mr. A. S. Vogt, conductor of the phenomenally successful Mendelssohn Choir of Toronto, says (*New Music Review*, December, 1911): "There is this difference generally speaking, as regards choral music in England and America, that in the former country the very best amateur material is Canadian; that in the latter, it is American; in many localities, only indifferent singers can be interested."

English singers have even invaded the United States, as an incident in a Canadian trip. It is true, but our singers do not seem to be displaying a similar degree of enterprise.

Slavery to Notes

Most choral conductors have made determined efforts, from time to time, to free their singers from a slavery to the notes, but all attempts in this direction are seemingly wasted. It is almost impossible to convince the chorister that the trick of memorizing is easily caught, readily become a habit, and greatly promotes ease, freedom and flexibility. Here the land is full of folk who have sung *The Mazza*, for instance, many dozens of times, but who, for all this, seem never to have thoroughly memorized a single one of the great choruses, and who will sing hymns eight bars in length for a lifetime clinging desperately to their books. Similarly we find these unseasoned singers, who after a general

tion of experience, still read laboriously from note to note, instead of by phrases, as one reads language, and should learn to read music; and for some inscrutable reason, they scorn to acquire the faculty, so indispensable to chorists, of seeing two things at once, hence the vast difficulty they have in keeping one eye on the music and one on the conductor. Now most choristers are not only that they can read, but so actively balk in the consciousness of an exceptional ability. They are loath to admit that their neighbors are thus fortified; of their own fitness no doubt ever intrudes. Every conductor is familiar with these symptoms. At a rehearsal of one of his choruses, Theodore Thomas had occasion to reprimand a soprano for inattention: "He treats us as if we were members of his orchestra," exclaimed a singer to her neighbor. Thomas heard the remark, and at the close of the rehearsal he passed the lady as she was departing, and turning to her he said very quietly, but with intense sarcasm: "Madam, you will have to sing a great deal better before I shall treat you as I treat the members of my orchestra."

American choristers rarely manifest that unobtrusive confidence, and usually proceed in happy disregard of the fact that they were always certain of the text; their vocalization would be infinitely improved, and that their combined efforts would be definite and euphonious, and not, as they now so often are, "muddy, ill-seeming, thick, bereft of beauty." Many English conductors insist on a thorough familiarity with, if not an absolute memorizing, of the text. The celebrated Dr. Henry Coward makes his chorists not only sing, but read aloud from time to time, their words; that these may be more deeply impressed upon them. When suddenly confronted with German or Latin words, the underlanguages of American chorists are debilitated. Here and there the Teutonic text is handled with fair facility; the Latin is almost invariably "a source of innocent merriment."

Lack of General Interest

In most cases our chorists display the "narrowest" aversion to home study. Those who do carry their books back and forth are, almost without exception, those who need this private preparation the least. Then too, they are singularly devoid of curiosity. A man who wrote many years in choral, heard one Sunday a work that he had sung in earlier days, which he could not at once identify. After service he asked a member of the choir who, for all this, seen singer "hadn't the least idea who he was" and three other members of the choir were questioned with a like result. Yet he had sung that selection for several Sundays, and had no doubt heard it often, but the hapless con-

ductor's name had not impressed itself upon their eager minds.

A similar lack of curiosity usually manifests itself in an amazing indifference to the domes of choirs and choruses with which they are not immediately concerned, and anyone who has sought to administer the affairs of a choral organization in a suburban community knows the incredible coldness such singers can display toward an institution for which they might not unreasonably be supposed to have the liveliest sympathy. In such cases one is led to wonder why these impetrate citizens deign to sing at all, or how they were ever beguiled into the fascinating mazes of choral music.

Those who have given much study to the subject have expressed varying degrees of pain and grief at the discovery that our chorists, both urban and suburban, generally have but a scant notion of *esprit de corps*. They are afflicted with a sort of snobbishness that assumes wondrously absurd shapes if given the slightest opportunity. They, who doubt this should carefully note the demeanor of a body of singers when some cordial and guileless soul ventures to suggest something that will promote sociability in the ranks. The chorist of his quaint little book, *Purity in Music*, says: "The primary and essential requisite of a choral society is that its members be judiciously chosen from genuine lovers of art," hence one might reasonably expect to find such a group socially, as well as musically, homogeneous.

Choral Singing in America

The foregoing observations may seem to ignore the fact that America has done really admirable things in choral music; that it has a Handel and Haydn Society that will be one hundred years old in a few months (1915), and that some of the world's greatest choral monuments were sung in this country within a very few months of their first hearings in Germany. It is usually a grotesque disadvantage here and there the Teutonic text is handled with fair facility; the Latin is almost invariably "a source of innocent merriment."

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earnestness and real devotion to their music. Their utter selfishness "professionally" is no reason they should not command as much joy in their art as the most enslaved virtuoso, and that joy they can forever retain.

But if chorists appear to loaf and waste certain amount of excuse can be found for them. They are, as it were, chorists among musicians. An enormous amount of highly specialized aid is nowadays thrust upon all types of grades of music students and before you begin, won't you please tell us about it, where it belongs in the opera, what is its use, and any other details that will add to our understanding? Rather startled at the innovation, but fortunate in having a pretty fair acquaintance with that struggle of the church with the world of the opera, I managed to meet the emergency and to find of a man in the pulpit who wished to know for himself, as well as others, what music could say to receptive hearers. He drinks little, and one can hardly understand how his body holds together."

The Organ Prelude, Offertory and Postlude

By Albert Cotsworth

ONE Sunday evening, just as I was about to enter the pulpit, the pastor, a clergyman turned suddenly to me and said in a tone that all present could hear: "I see you are going to play the *Pilgrims' Chorus* from *Tannhauser*, as I have to be here before you begin, won't you please tell us about it, where it belongs in the opera, what is its use, and any other details that will add to our understanding? Rather startled at the innovation, but fortunate in having a pretty fair acquaintance with that struggle of the church with the world of the opera, I managed to meet the emergency and to find of a man in the pulpit who wished to know for himself, as well as others, what music could say to receptive hearers. He drinks little, and one can hardly understand how his body holds together."

The Real Paganini

This description from the pen of a musician like Rita is of the very greatest interest, as we have thousands of high-frown panegyrics, even poetical similes and descriptions by men like Schumann, Liszt, etc., but very few of his contemporaries say as much of his actual facts about the man and his art. Here, then, we find the statement about his thin strings confirmed, plus details about the application of the fingers of his left hand, which I have never seen or heard of in other biographies. His care that nobody but intimate friends should hear him play outside the concert room is easily understood, and what Rita tells us about his eyes may be mixed or indifferent in their shows how his overwrought system fought in a most natural way for its very existence, for without much rest or sleep he could neither have digested his food nor borne the continued strain on his weakened nerves and constitution. In the following letters we see Paganini again in a different light. First they show his enigmatic nature, later on the child-like respect and tender sympathy for the veteran musician, Dr. Franz Ries, Ferdinand's father, a loveable trait in the character of a man who was variously and maliciously described as a miser, a murderer—yet, even as league with the archdeacon of man. Frankfort proved a great attraction to Paganini. The beginning of 1830 found him still in that town, and it was about that time and neglected patience of the hundreds of splendid compositions he had composed, to be able to sum up fittingly what had stirred and burned in their breasts, and had longed to burst into words that should break into the language which has ever taken for granted those portions of the church worship. The occasion needed one of the great to say the things with requisite force and forever. If it did not offend, the fact that the basses fans would say, "muffed" the big chance. But I did not dare hesitate to try to do what was asked—I couldn't have done any other way. I could only hope, before to say nothing of the event. Since then I have amplified and written it out and here is what I said:

I told them that the prelude meant the real call to worship, that it was these that art lives. All over the world we find audiences listening to long concerts, and yet we do not see one person who has the frankness of the little boy in Andersen's story of the New Shoes and who dresses in the lower forms of life. I told them

that we should feel these influences as we entered the church building—that its portals should shut out the material thoughts, both worries and pleasures, and enclose us with a quiet and composure that we could find on no other day and in no other place. That trivial impulses and selfish wishes must be fought off and a sincere desire to meet the God we came to worship be uppermost. I told them that we were all human creatures, sensitive to countless demands upon our time and strength, and that we must be aware. That we couldn't always control our spirits and cast away the strains of anxiety, or care, or worry, or natural wishes, or personal cravings, but that the fact of our coming into the temple was our frank confession that we needed its message, its charged atmosphere, and that, in a blind kind of a way, we felt that that presence there carried with it a well-defined hope that we should find in the church what, in our inmost souls, we felt we needed. We might not be in any special need at certain times, and not be conscious of it in the form of an attendance, but the man right next to us might be in all sorts of tumult. I told them that all these mixed motives, and desires, and plans, and ambitions, and hopes and fears, and sorrows, and perplexities, together with a hundred unworthy impulses, find a place in the makeup of men and women when they go to church. They are the composite which confronts the minister when he surveys the well-dressed figures and seemingly impressive faces as he enters the pulpit, and for the organist as he mounts the bench. All these people who are really desirous—some more, some less—of something that will take them out of their dissatisfied selves, and give them something else, shall meet me better for the Monday and its fellows that are before them. I repeat, that they do not give voice to this sentiment—that they are mixed or indifferent in their attitude—that they came to church for various reasons, or for no reasons at all, but that down underneath there is felt that something in the church service will be helpful if it is crowned by a stout heart when one realizes this opportunity, as well as to make one wonder at his presumption that he can meet such a demand—the man on the bench as well as the one in the pulpit.

The Mission of the Organist

Squarely, I believe that the past proves that the present endorses, and the future demands that the man whose music is and bring them back to heaven's soil must obliterate all that part of himself which is complacent as to his abilities, and ambitious as to their recognition, and place his gifts in the hands of his Maker first, and quietly, as it may be used again in the temple. I am sure that this position will be questioned, but there are all sorts of intimations in the air which would lead me to believe that the church, in the future, must be in the hands of those who believe that it is a component part of the service, and that it is not the main factor. Just as the sermon must be serious and informed with a vital message, but may also be brilliant with literary quality and magnetic in its delivery. Remember thoroughly that these things must be so, I told the people I was talking to that if I did not have something in my music that should call to the inner nature of the hearer, I was in no business in the church. I felt, I am foremost I must try to be to the minister a sense of repose and earnestness, no matter what I played. I told them that the original meaning of the word

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prelude was improvisation—a something that should permeate, something formless but steady, centering and foreheading; that no matter what the day, or occasion, the prelude should contain something to quiet and soothe, but by no means to stupefy.

The Place of the Offertory

The Offertory, I told them, was intimate in character. It is the one portion of the service that is absolutely personal—the surrender of one's talents, or gifts, in gratitude for spiritual gifts absorbed.

And I confess that the postlude was a problem. Of course it is the outgrowth of the retiring processional of the celebrants in the ritual of the early church.

Be Enthusiastic in Chorus Work

To all chorus members, I would say this: be an enthusiast about all things. If you can't be this, then your chorus and the conductor are both losers.

not so understand it, I believe it is what is meant to be conveyed—that it is the release of all restraint and hesitation, and the voicing to the utmost of the heart's protest before a Creator whose bounty and blessing cannot be comprehended, so vast and glorious and endless. But it is for the day for them, and that however imperfect the execution, the purpose and the spirit will get into the music itself.

And I added, that I hadn't in mind for the organist any long-faced or obstructive face, any assumption of a grace that no one else has, or so completely devoted to what he is doing that the personal is absolutely left out.

The following list of preludes, offertories and postludes has been selected in conformity with the ideas set forth in the foregoing article.

"He treats us as if we were members of his orchestra," exclaimed a ter to her neighbor. Thomas heard remarks, and as the close of the ride he passed the lady as she was riding, and turning to her he said quietly, but with intense sarcasm: "dam, you will have to sing a great deal better than you do before I treat you as I treat the members my orchestra."

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Ferdinand Ries and Paganini

Colonne to Paris. He plays to me often in his room, and similar success I have never met with. "It seems that wherever the long, shriveled fingers fall on the finger-board they are with absolute certainty in the right place. The fingers bend entirely, he takes many notes with the flat part of the finger, not with the tip, and yet it sounds. The A and E strings arc very thin. I came to him already five times when he was playing the violin, but so softly that I could hear nothing from the door to his room. He eats and sleeps much, frequently at his meals. He drinks little, and one can hardly understand how his body holds together."

The Real Paganini This description from the pen of a musician like Ries is of the very greatest interest, as we have thousands of high-frown panegyrics, even poetical similes and descriptions by men like Schumann, Liszt, etc., but very few of his contemporaries give us any actual facts about the man and his art.

On May 21, 1828, he writes to his brother Joseph: "I have seen a letter from Mayseder in Vienna. He says all violin players may as well hang up their fiddles on the wall now that Paganini has come—it must be beyond all compare. He has given seven concerts in Vienna, and taken over 10,000 florins. What will friend Mori say to that? Nicholas Mori, a pupil of Viotti, was then one of the foremost London violinists. He is mentioned also in a comic about Paganini published in London about 1831:

"Great King, King of Captiv! Ah! presto! Who but he, sirs, Mori, Spagnoli, now must second fiddle play, sirs— Glory be to Tweddle Dum! success to Tweddle Deel! sirs— Towards the end of 1829 Paganini came to Frankfurt, where he was conductor of the opera, heard him, and from hearing wrote down some of his solos. Being a good imitator, he set himself to practice these hard, and soon became a well-sounding virtuoso. The results we learn from Ries's letter of January 2, 1830: "Gehr announced and played a Concerto à la Paganini for his Christmas concert at the theatre, including the Riccio à la Paganini, from Mozart, and variations on the G string, written down from memory and played—you cannot imagine any such clarity, it is of a difficulty said to be beyond all that he had ever seen. He stood quite alone on the stage, played by heart, and was very pale, either from fear, anger or shame. Paganini himself was present at the concert. He is still here, and during his present stay I have become on a very intimate footing with him. We visit each other, and often dine together. At the beginning of April he will be going to London. I shall direct him to you among others, and you must give him some advice in economical matters. I told him that he had not done very well as a very suspicious nature. He is in every respect the most interesting and also the most singular phenomenon—as artist and as man. He will go via Bonn and

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The Aim of Productive Practice

By Mme. A. Pupin

Some Pupils We Meet

By Ernst von Musselman

MEETING the many varied and exacting demands of a class of pupils, and applying the necessary means for correcting their defects, may be compared to making a chemical test; the instructor uses as reagents his powers of discernment and discrimination, and applies the various ways and means known to modern pedagogy for securing the desired results.

Musical instruction is not the blind groping in the dark that the average person may believe; there must be a basis to work from, a basis to work with. There must be a definite end in view with each pupil, and if given a fair chance to use every iota of your skill, you will succeed in bringing that end about if you have the proper material to work upon.

The Impossible Pupil

It is folly to believe that through musicianship can be implanted in sterile soil. You, as an instructor, probably realize this fact, but a hopeful parent is very apt to overlook it. If certain parents are desirous of furnishing their children with a musical education for the sake of whatever of accomplishment it may provide, it is certainly your duty to cultivate such patronage; if, however, you are asked specifically to develop such pupils into something more pretentious regardless of the amount of adulatory show, then indeed is your problem complicated.

Looking at one's classes from a purely business point of view, it is necessary to have a clientele such as will enable you to afford the necessities if not the luxuries of life. Then, there will also be your professional pride to consider, in which it will ever be your desire to produce brilliant, representative pupils so that some credit may be gained as the result of your efforts. And while the aesthetic part of your nature may occasionally struggle for supremacy over the practical, it is well to bear in mind that one must perform live, and that only the favored few can hope for all-star classes. In this, then, your duty to yourself is apparent. Nevertheless, however practical you may be, and desirous of an ever-increasing clientele, there will surely come to you, at some time, when you can do absolutely nothing. In such a case as this, when you have exhausted your last resource and failed, the only thing you can do is to admit your defeat. Such a course is then necessary for the sake of the dignity of the profession.

The Ambitious Pupil

How often do we see the high, intelligent pupil, yet entirely devoid of that ambitious spirit so necessary to stir them to actual accomplishment. They remind one of the crisp brown leaves that lie scattered about the forest in autumn, waiting only for the first stirring breeze to arouse them from their inertness. In much the same manner is it dependent upon you to arouse the dormant faculties of inert pupils. Instead of smothering them beneath the folds of dry, pedantic routine, wait them some soft, stirring draught such as will serve to awaken their interest in life. It may require only a seat at the opera or a friendly competition in class, yet the opportunity will in some manner present itself for you to stimulate them, and the renewed vitality that such an interest will arouse in your classes should be sufficient to warrant your efforts in that direction. Incidentally, it may be some incentive for you to remember that interested pupils are the advance-agents of future acquisitions to your classes.

The Self-satisfied Pupil

Obnoxious egotism, vanity, over-estimated ability—one or more of such symptoms mark the presence of one who is filled with gratification over his own fitness. Quite often such pupils believe themselves to have reached the zenith of all possible advancement when in reality their actual ability can only attain the commonplace under forced draught. They may believe themselves to be past-masters at their tender years, but little do they realize that minds very much wiser than theirs have gone on and on in their quest for knowledge and finally, in the wintery years of their lives, have discovered that a lifetime is none too long. Such pupils may not hesitate in valuing their opinion over yours, even though you may have spent years in gaining your experience. They may patronizingly accept your tutelage, but it is often such a monopoly of clashing opinions that not infrequently is the general class advancement retarded. Such is the department of a pupil who is so pleased with his own knowledge that he will accept none from superior wisdom; such are those who would have us believe their knowledge supreme, their fitness complete. Pupils, like these, cannot fail to be a menace to anyone's classes. They not only retard the progress of others, but if you allow your opinions to be attacked and questioned, you may lose much of your class' respect and confidence.

The Dissatisfied Pupil

If the dissatisfaction, as exhibited by a pupil who has found a grievance against each and every instructor, were confined solely to himself, perhaps little harm would be done. But always such a pupil betrays the spirit of dissatisfaction. Gradually the infection extends until it involves some of your other pupils. To you it seems like a veritable contagion of the air. In instances, you may even witness the progress of a gossamer. Ultimately, you realize the far-reaching power of a student's dissatisfaction when his parents make you the centralized figure of a sort of court-martial in which your ability as an instructor is questioned. And what must you do? Nothing!—unless it is to assert yourself and your position in no less emphatic manner! Make your defense plain and decisive. If you are unable to do so satisfactorily, you should, and if possible, call in another instructor for consultation; we cannot see why such a consultation is not just as possible between instructors as between diagnosticians. Assist yourself of one fact, however, under such conditions, if allowed to run on will continue to spread until harm can result for you. Therefore, the time to assert yourself is when the matter has reached just such a climax.

The Serious Pupil

And now we come upon that ever reliable source of genuine pleasure and delight to any instructor—the serious student. You feel immeasurably drawn toward such a pupil. You feel an irresistible desire to extend occasional extra help to the one seeking knowledge so eagerly. And as the days come and go, there are but usual trials and tribulations that beset any teacher, but always, as a sort of compensating balm to your tired and jaded brain, will the serious pupil appeal to you and make you feel that after all pedagogic life is worth one's while. In this respect, a serious student is a most valuable asset to any teacher. When you have such pupils come to you, pupils giving every evidence of that quiet seriousness which betokens intense desire to learn, you cannot help but want to do more than a bit of extra help their way as an occasional reward. Consequently for every reason that is of personal importance to you, there should be every bit of encouragement and help extended to the one who is taking a serious view of his musical studies, even though that help may entail an occasional inconvenience upon you. The results may be such that, in the many years hereafter when you are old and withered, and gray, you may be able to point out happily to your grandchildren that So-and-So was once a pupil of yours.

The artwork which through all ages must be considered the most complete is the drama; because in the drama the highest and dearest artistic purposes can be given the proper expression.—RICHARD WAGNER.

When students of the piano sit down to their daily task of mastering the difficulties of technique they should not only know the aim or aims of each exercise, but they should seek to attain each in the shortest, and by method, the easiest way possible. The shortest way is by method, and by some law: the quickest way is by having a system of practice.

The right way is the easiest way. There have been singers—even opera singers—who were willing to learn their songs and to sing them rather than undertake the difficulties of learning to sing by note; they believed those difficulties to be insuperable.

In fact, anyone can learn, in one afternoon, all the notes that can be written on the piano staves, while it is possible that one singer could learn to read all eight in one week at least, all the notes in the range of her voice.

The right way is always the easiest way. I know, for I once had to teach a prima-donna who could not read notes, to sing a song, and it was the hardest work I ever did.

When we say, "try to attain your object in the easiest way," there are several things to be considered: Firstly, the difference between the ways of teaching sixty or more years ago and the methods of to-day.

Then the student was required to learn all of the exercises of Czerny, Cramer, Clementi, et al. These exercises were practiced as rapidly as possible, and were, as might be supposed, imperfectly played, but it was then believed that you practiced a thing (wrong) long enough it would come out right some time. So volumes of exercises were practiced, year after year, to bring the hands in playing condition. Of course, this forcing the fingers up to speed was an immense strain on the muscles, and I have seen, in Germany, we often saw in the corner of a room, a number of men who had practiced seven hours a day for seven years. Their fingers were all gnarled and twisted around each other, and their hands were perfectly useless.

Seeing Things in a Different Light

We look at things in a different light to-day. Czerny wrote exercises in every key and on every figure that he thought might be used in a piece. We do not practice so many exercises. We take from a piece the passages we wish to execute perfectly and give to the practice formerly used by the hands of students who had practiced seven hours a day for seven years. Their fingers were all gnarled and twisted around each other, and their hands were perfectly useless.

Nor do we to-day force our speed, but begin all exercises in a slow rate of speed and work up to higher rates without taxing the muscles, and instead of being satisfied with imperfect practice, we have everything played right from the beginning.

The practice of many technical exercises is found to be unnecessary, for the principle of ten finger exercises may be found in one of the ten, and the practice that would be divided among the ten may be given to the one.

We do not any longer overstrain the muscles by practicing sustained finger exercises. When one or two fingers are holding down keys, while the other fingers are playing a part, we do not press those keys with all the force we have, from fingers to shoulder, and force it to do things that are impossible, or painful things, which may result in permanent injury. We tell the pupils to do the thing in the easiest way, show them that you can press the finger tip with sufficient force to hold the key down. When this is done with mental instead of physical force, there is a great difference. There are some persons who will grasp a pen or a spoon, so that one could not pull it away from them. They do not know that they are so tenacious and wasteful of their energy. When they recognize it, and are told to do things in the easier way, they are surprised that they do not get tired, as they used to do. So with piano students. Show them to do things in an easier way. They will, by playing the passages, how easily it can be done. If they have to practice sustained finger exercises, how they can press the keys with mental determination, without straining the muscles, and how by continued practice in an easy way, the other fingers will gain in independence and flexibility.

An Innovation in Piano Actions

MUSICAL artists of note are earnestly discussing the invention of a new form of pianoforte action which promises to be of great interest to all those who are devoted to the instrument. This Eruxone, as it is called, is that this action is not to be controlled by any one firm of manufacturers but may be used by many in the future.

For this reason and for the reason that a discussion of the invention has been given in the *Musical Times*, which has examined into the worthlessness of the new action, THE ERUXONE breaks its rule and presents the following extract from the *Musical Times*, as the instrument in question cannot be considered proprietary in the ordinary sense.

The Clutsum Cradle Keyboard

Considerable interest is being aroused in musical—and especially pianistic—circles by a new invention, styled "The Clutsum cradle keyboard."

As a good deal of misconception is caused by the term "cradle"—some even imagining that the keyboard rocks up and down while one plays!—a brief description of the system will doubtless be welcomed.

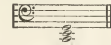
In the ordinary keyboard, as in everyday use, and which has not been materially altered for something like two centuries, the keys are pivoted on a fixed fulcrum, on what is usually called a "leavesaw" principle. To ensure the required touch little weights of lead are inserted in the keys, and the aggregate weight required upon a single keyboard, in order to secure a quasi-equalization, varies from some five to nine pounds.

Nature, in the addition of lead, must to a certain extent destroy the perfect elasticity of the key. What does the "cradle" do? First of all, every one of these leaden weights is taken out of the keys; then tiny wooden cradles (pieces of wood, scientifically formed) are substituted for the old fixed centre and placed under all the keys. These cradles rest on a piece of felt on the flat middle rail. There is nothing which can possibly wear out or get disorganized, as often happens with new inventions.

What is the advantage, one may naturally ask? This: Every key, black and white, from the highest treble note to the deepest bass note, has exactly the same weight or resistance. There is no necessity, therefore, constantly to be testing "key-resistance," when every key differs to exactly the same degree as its fellow. The effect in playing is extraordinary; and may be tested to be believed, for mere words can hardly describe it. One can

ripple a scale *ppp* and *prestissimo* from the highest note to the lowest with exactly the same touch, with consummate ease, and never miss, or half miss, a single note; and this without varying the tone in the slightest degree. How many can do this on an ordinary keyboard, where even two successive notes will often vary in weight, and where treble and bass white and black notes vary considerably? In playing a scale in contrary movement, for instance, the feeling is delightful; as you go up in the treble and down in the bass, and vice versa, no alteration of touch is necessary—resistance is the same in either direction.

One might think that the arrangement would destroy the *forte* tone; but such is not the case. It remains as full as ever, the bass notes especially being much purer. A chord such as:



which on an ordinary keyboard sounds quite harsh by reason of the numerous discordant overtones engendered by each of the three notes, C, E, G, now sounds decidedly purer in tone-quality. The reason may possibly be that with the "cradles" the hammers strike and leave the strings with far greater rapidity than under ordinary conditions; this effect ensures, too, a very perfect "repetition."

The writer has tested pianofortes thus fitted both privately and in the concert hall, and in either case they left nothing to be desired. The celebrated Russian pianist, M. Benno Moiseiwitsch, uses a Pleyel grand fitted with "cradles," and the system (the inventor of which is Mr. Frederick Clutsum) has received the highest encomiums from, among others, Percy Grainger, Ernst von Dohnányi, and Busoni. The invention, which can be fitted to a pianoforte by any maker, has one drawback. If one were habitually to practice on cradle keys one would be somewhat handicapped when having to play on the "fixed-fulcrum keys." Not being sufficiently prepared for the more heavily weighted touch, fatigue would sooner be felt; for practicing to ensure "repetition" is almost unnecessary with this cradle action. On the other hand, no difficulty is experienced in changing over from the old to the new system; one is at home at once, and playing becomes, instantly and naturally, more easily perfect than both in touch and tone.

Some Don'ts That Mothers Should Read

By Mrs. H. B. Hudson

- Don't make the child's practice a punishment for misconduct, unless you wish him to hate both music and lessons.
- Don't have the piano in the darkest corner of a dark room.
- Don't have the shades down and the lace curtains closed, making the room seem gloomy.
- Don't change teachers every time you hear of another one.
- Don't keep the teacher waiting while you dress the piano.
- Don't announce her arrival by loudly calling, "hurry up, the music teacher has come, and she'll be angry if you keep her waiting."
- Don't be disconcerted if the teacher smiles or occasionally tells a story to make the lesson interesting.
- Don't tell her you learned all the scales, major and minor, at the very start (and never got beyond them) and you want your child to do the same.
- Don't condemn up-to-date books, ideas and methods, because you and your grandmother never heard of such things, and the good old-fashioned way is good enough.

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Ten Little Comments for Little Music Pupils

- 1. Thou shalt not make excuses. 2. Thou shalt have a regular practice period. 3. Thou shalt use thy mind, both at practice and at lesson time. 4. Thou shalt not wait until the eleventh hour and then hastily try to learn thy lesson. 5. Thou shalt play with long and unwept finger-nails. Keep thy hands supple by use of much hot water and soap.

Music and Higher Education, by Edward Dickinson, Published by Charles Scribner's Sons, 224 pages, bound in cloth, Price, \$1.50 net.

Prof. Dickinson's new book is divided into three parts of sections. The first section is devoted to the College and the "Fine Arts," and the other two sections are devoted to the colleges as at last becoming beautiful to the eyes. They start with the encouraging point when they begin to consider not only the constant presence of art in museums, halls and libraries, but the organized use of them by methods of refined scholarship.

Herminie, A Study in Comparative Aesthetics, by Colin Mackenzie, Published by J. M. Dent and Sons, 429 pages, bound in cloth, Price, \$1.75 net.

These who have had much to say about the necessity of the knowledge of something of other arts in the case of the musician will find in this remarkable book a world of comparative material. The chapter upon "Music as the expression of the Freedom of the Will," is particularly interesting. The book demands careful study and would find its place in the hands of any but the thoughtless.

Parvati, Gerhart Hauptmann, Published by the Macmillan Co., 117 pages, bound in cloth, Price, \$1.00 net.

Lo! the magic of a real master! The great German dramatist Hauptmann has taken the Parvati legend and made a classic so simple and natural that the child can not fail to understand it. The author has included three dozen words and engage your sympathy so fully that you will follow the meaning of the sentence of Hauptmann's Parvati.

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Some Famous Figures of the XIX Century, by Ernest Newman, Published by The W. W. Gray Company, 128 pages, bound in cloth, Price, \$1.00 net.

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The Musical Faculty, Its Origins and Progress, by William Wallace, Published by Macmillan Co., New York, 228 pages, Price, \$1.75 net.

Nature Songs and Stories, by Katherine Knighton, Published by The Comstock Publishing Co., New York, 128 pages, Price, \$1.00 net.

Miss Anna Botsford Comstock says in her preface to this work, "There has been a dearth of songs for children during the past few years, and it is necessary that some one should make up for this want."

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Richard Strauss and the Kaiser

ALFRED KALISCH, in his introduction to Ernest Newman's interesting little biography of Richard Strauss, tells us that Strauss is "modern in all his artistic tastes, as the pictures on his walls testify."

The relationship between the two is well characterized by an anecdote which may be given here for the sake of completeness, though it is very familiar. After a performance of an opera of Gluck the Emperor asked Strauss whether he did not think such music vastly superior to modern music-drama.

How Vincent D'Indy Became a Pupil of César Franck

No musician in France to-day is actuated by higher ideals than Vincent d'Indy, who has had a marked influence on the music of his generation.

"After I had played him a movement of my quartet which I fondly imagined to be of such a nature as to win his approbation, he was silent for a moment; then, turning to me with a melancholy air, he spoke the words which I have never been able to forget, since they had a decisive action upon my life."

"When I got home—the interview took place very late in the evening—I lay awake all night, ruminating upon the severity of this sentence, and agitated in the depths of my heart, and I said to myself that Franck was an old-fashioned musician who knew nothing of a young and progressive art."

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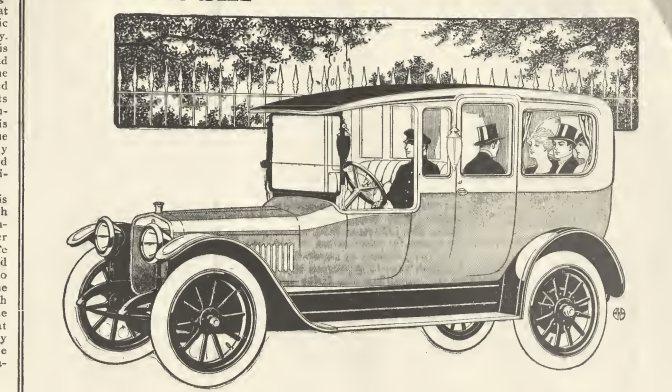
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